

MOTTO:—*Omne tulit punctum qui miscuit utile dulci.*—Horatius.

He who mingles the useful with the agreeable bears away the prize.

# THE ETUDE

AN EDUCATIONAL MONTHLY  
FOR TEACHERS AND STUDENTS OF THE

Piano Forte.

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[No. 3.

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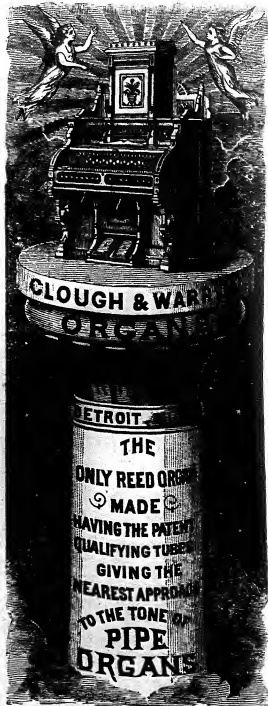
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### SUMMER MUSIC SCHOOLS.

#### WHAT THEY ARE IN FACT.

NORMAL or Summer Music Schools have been arraigned by one of the leading music journals. Why? No one can tell, neither the editor, nor any of those whose adverse opinions were published know what they are in fact.

Many of the so-called normals needed just such a showing up as given by our worthy contemporary, but to attack the principle is nothing less than to condemn education itself. For a Journal of Education to denounce the summer normal schools for literary teachers would be considered the height of folly. The principle is exactly the same with music schools. The fact that considerable humbug connects itself with music schools, only proves the principle. The teacher of music more than the literary teacher needs the contact with superior instructors, this he gets at the summer schools; he is more than any other class of professional isolated in the performance of his daily duties; he stands alone to think out his own mode of teaching; he vaguely comprehends the advance and intricate theories of his art; he reads the latest works; he studies the modern composers; he applies in his own way the result of his research to himself and his pupils. His restless, active, and progressive nature is ever at work searching, planning, experimenting, until his whole being becomes filled with many incomplete and unsettled ideas of teaching and art. He somewhat, in this state, resembles a mass of liquid substance, that possesses the elements of crystallization, but which only needs a shaking

up or a jar to transform it into a solid. This jar the teacher receives in the summer music school. It is in fact a lesson on which he has been studying a whole year. A celebrated teacher, who was engaged in normal work, once told us of certain pupils with whom to converse was hard work, because of the many ideas that were flitting vaguely through the mind in an unfixed and unformed state, and were struggling to fasten themselves on some authority. This is to a great extent the kind of material that composes our summer normal schools. The awakening, moulding, and developing of the pupil's musical faculties are all out of place in these schools. It is the stamp of authority, the superior modes of imparting, the clear and fixed systems, that should characterize normal schools. Their office is to appropriate the culture already existing, to control the restless spirit, to balance and strengthen the power already formed into a fixed and serviceable whole.

The plan of conducting these schools is no doubt as yet imperfect. The ideal summer normal school we have never seen, but the time has come for the establishment of such a school. About ten years ago, we in conjunction with one other conducted a normal school in Ohio. We engaged the best talent of the land, advertised extensively, sent out agents to visit the different towns, and spared no expense or energy in making it an excellent school for teachers. The result was an artistic success, but a financial failure. We were ahead of the time. Dr. Tourjee, of Boston, attempted the same thing at East Greenwich, R. I., and lost very heavily. The same disastrous result would have followed the undertaking of such a publication as THE ETUDE ten years ago. The country now supports several such journals, and there is room for many more. What the teachers of this land now need, and the times demand, is a superior summer normal school.

We are thoroughly convinced that the wandering, nomadic feature of these schools is not the best for their ultimate success. They should be held in the same place every summer for these reasons. The reputation gained is not lost every year, if connected with a certain locality. It is more proper for the teachers to move round among the different schools, than for the schools to move around among the teachers. The constant moving tends to lessen public confidence, if they are open to the highest bidder, as they certainly are without an exception, they will be looked upon as a sort of sensation or traveling show. The manager will go either to New York or Iowa, as he is guaranteed the most pupils by the local community. To seek for success by the emulation of the different towns is wrong in principle. Again, as we intimated in the last issue, a large city should be chosen. The heat of a city is no

greater than any inland town. The streets are kept wet all day long, while in the country town, a hot cloud of dust meets you everywhere. The expense is no greater, if as great, the facilities for organ practice are far superior in a city. The attraction a city naturally affords, will, in time, draw students. The support that a large city will give a first-class summer school, if its merit is once proven, will far exceed the inducements any small town could offer. A city has many advantages over a smaller town for a summer school for music teachers, which will only be discovered, we are sure, if the trial is once made. See the grand possibilities of an audience for the public performances, the easy way of procuring pianos for practice, the hearing of excellent church choirs, accessibility, etc.

The four weeks which many normals give, is entirely too short a time. Six to eight weeks would not be too long. Teachers in schools have usually fourteen weeks vacation, eight or ten of these could well be devoted to improving and advancing themselves in their chosen calling. Private teachers have even more time than this for their vacation.

We will in future issues give the particulars of the summer school which will be held this year. We most earnestly recommend our readers to attend schools of this kind. Far better to spend the heated term in this way, than to remain at home and stagnate. The amount of actual technical practice may not be great, but the abundance of good music you will hear, the lectures by eminent teachers, the insight into the best mode of imparting, the comparison you will make between yourself and others, the advantages of higher theoretical knowledge are all very stimulating and permanently serviceable in the work every teacher has before him.

### POPULAR MUSIC.

ONE of the most encouraging indications in the piano teaching world is the ever-growing disuse of opera arrangements. We are fully aware that most teachers have taken up with the new standard of popular pieces, hence our remarks will refer more particularly to the lingering few who still cling to the old school, which ruled the drawing-room music for about forty years. Popular music will always fluctuate more or less, as it will be ruled by fashion; but fashion only varies the style, not the school itself. For about forty-five years piano writers of the popular order have written in the arpeggio school after Thalberg and Herz, but since the advent of Mendelssohn salon music has been much improved. His "Songs Without Words" were written to combat the evil effect of this arpeggio school. He can be regarded as

the reformer of drawing-room music. Had Mendelssohn given his whole talent to establishing a new school of popular music he would no doubt have crushed out all opposing schools in the salon. He now stands as the connecting link between the classical and popular school. How is it possible for an individual to follow a profession having such grand possibilities, such searching powers, such exquisite and delicate powers of expression as music, and yet be content to play, teach, and promulgate pieces having no sense whatever, which mean nothing and express less? Why these meaningless sweeps from one end of the key-board to the other, which start up a sonority on a common chord similar to the buzzing of a circular saw, and end *fortissimo* with the hands at the extremity of the key-board? An observing teacher in a college once asked us why is it that every piano piece must end with a bang like a clog dance?

There is something better than all this in piano-forte literature, which is just as easy to comprehend and at the same time pleasing and instructive. A person might play the arpeggio style of music all his life long and never become musical. It is devoid of culture. It appeals no more to our musical nature than the illustrations in the *Police Gazette* do to our artistic nature. What then should popular piano music be? What shall we teach? What shall be heard in the drawing-room?

Piano music should be written for the piano by piano composers. The piano has a character which should be respected, while it possesses wonderful adaptability for all kinds of music, still it has an individuality which every teacher should endeavor to bring forth and impress on the pupils and public. People who sing keep to music written for the voice. The organist plays the music adapted to the organ. The violinist to music for his instrument. A Strauss waltz sounds insipid when played on the piano. Clementi, Chopin, and Mocheles are distinctly piano composers. Their music sounds pianissimo. It is the popular composer embodying their features that the teachers must seek out and cultivate.

The next important feature of piano music should be its instructive qualities, either technical or musical; but better still, combined. Many of the opera arrangements are ruinous to the pupil. The right hand has at most times all the technical work, while the left is put off with a simple bass-drum accompaniment. The left hand grows feeble and uncertain as the pupil advances, and the result is a discrepancy between the hands which cannot be righted without an immense amount of retracing which produces no end of discouragement. It is like breaking a limb again and resetting it to take a pupil who has for years been playing opera arrangements. This distortionate technic is one of the greatest evils resulting from playing opera arrangements. It cultivates a taste for the superficial and bombastic which cannot be overcome without resorting to the extremest measures. Many teachers who see the folly of bringing up a pupil on this style of music, yet have not the courage to turn their face against it, but compromise by giving Liszt. Very many of Liszt's pieces come under the same category which we are trying to condemn. All culture should merge into the classical as soon as possible. Some pupils reach there after the first year's instruction. Others must have the way carefully paved, but arrive there after much delay and meandering. Others again are lost forever in the maze of fashion, and show, that it is next to a miracle to redeem them.

Not all the music by any author can be named as the proper music to give to pupils. It is more a matter of pieces than authors. Kullak, Bendel, Wollenhaupt, Gottschalk, Mason, Henselt, Spindler, Liszt, etc., have

written very acceptable music for the drawing-room. So have the classical composers and many scattering composers, but to select what is desirable for paying the way for the classical composers must in a great measure be left to the judgment of the teachers. We have, from time to time, given lists of such music in these columns, and are now preparing an enlarged and revised list of reliable popular music, which we will present when fully completed.

## THE MUSIC TEACHERS' BUREAU OF EMPLOYMENT.

THE conception and formulation of the scheme of a Music Teachers' Bureau of Employment, while it may have its precedent in similar bureaus which have been successfully established for the use of literary teachers, yet it has originated as the natural and legitimate issue of a long existing necessity, and is impelled by an objective consideration of the following points:

1. *The interest of the Music Teacher.*
2. *The interest of the Principal.*
3. *The interest of the Art.*

*As to the Music Teacher.*—While we are fully confident that no higher calling can be essayed, no vocation followed that is laden with more good and greater benefits in a social, moral, intellectual, and aesthetic sense than that of music teaching, and while we urge that every available means should be employed in order to assist the business interests of this profession. It is seldom indeed that a genuine teacher of music—one who has expended much labor, time, and money to make himself proficient in this art—ever realizes the quick recognition of the just recompense that he actually merits. In looking into the causes of this existing condition of affairs, we find that chief among these is the want of a means for the proper introduction and communication of the teacher to those who most need and would most willingly reward his services.

It is undoubtedly true that there is just the proper and desirable place for every individual, but how many there are that never find the right place!

In attempting to devise a means to remedy this error, placing the music teacher in his proper sphere wherein he may be eminently successful, we feel that we are performing an excellent work and one that will meet with the hearty approval of every member of the profession.

*As to the Principal.*—We believe the future standard of art culture and creation in this country depends mainly upon the efficiency and activity of the various schools founded and conducted for the diffusion of musical intelligence. And certainly the success of the schools depends upon the ability of their respective heads to collect, organize, equip, and control a corps of competent instructors in the various department to be taught.

Now from an experience of twelve years in actual college work we fully realize the difficulties that beset a president in attempting to carry out his ideal of a perfect institution; and every principal will readily acknowledge that one of the most perplexing problems at times is to secure desirable teachers. This is occurring constantly, either by the death or removal of some member of the faculty, or by the creation of a new department in the school. In such contingencies, positions often remain unfilled or taken by persons quite incompetent and undesirable. We know then that the organization of any system which will afford a relief from this existing evil, lightening and rendering more effective the labors of the principal, will

be heralded with gratification by every president of institutions of learning and director of musical department.

*As to the Art.*—It has ever been our highest aim and ambition to contribute to the growth and development of musical art, and having spent many years in the field as a teacher we have been enabled to make many practical deductions relative to the interests of art, a few of which we will give as applicable to the subject in view. Art exists in ideality. It is the crystallized essence of human emotion and thought. It is a realization of man's supremest conception.

As such it ever has been, is, and must remain. It is the beacon light that shines afar beyond the advance wave of civilization and intellectual progression. We are struggling artists on the wave. We catch the radiance. We strike deeper the oar. We breast the billow. We come ever more into the radiance. We delight and revel in our increased proximity to the goal. And proudly do we bear on high our own torches, reflecting the ideal effulgence of art back upon the surging hosts that follow. 'Tis thus through our mediatic interposition as art revelators that the light of art becomes shed abroad over the land and benefits mankind.

While then it is the practical side of the question that immediately concerns us, yet the contemplation of this higher phase affords us pleasure, inasmuch as we must conclude that since the music teacher holds such important relations to the art and the world, our mission in assisting the teacher into a position where he may yield his greatest possible power and influence, is a mission that bears with it the very progress and destiny of the nation. We come finally to the practical design of the Music Teachers' Bureau of Employment. Its object may be briefly defined as *a means of communication and correspondence between teachers and employers, whereby their mutual wants may be exchanged, their intercourse facilitated, and their chances for successful negotiation greatly enhanced.*

Thus a student has finished his musical studies and seeks employment as a teacher in order to gain a livelihood and at the same time establish his reputation; or at times he desires such a situation as a stepping-stone to enable him to further his musical studies. Some one must demand his services. Who? He is alone in a large city. He is poor and uninfluential. He is perhaps a foreigner in an American city, unacquainted with the language and the country. He may hold a position that is undesirable, being non-lucrative, or situated in a, to him, unhealthy locality, and therefore desires a change. Where shall he go? To whom shall he apply? Alas, how many competent professors in our cities have suffered and are still suffering actual penury and want by reason of their inability to secure assistance. Others remain in obscure positions working for almost nothing, totally oblivious to the fact that many a golden opportunity is passing all the while.

Here then is a supply of excellent material that only needs to be brought into contact with the existing demand to effect a most needed equilibrium. And this is the office of the Music Teachers' Bureau of Employment, to offer its services to every teacher that needs assistance, making it possible for him to secure the recognition and support that his ability deserves.

The demand for teachers exists everywhere: in the schools, colleges, seminaries, and conservatories; in societies, in private families. And the Music Teachers' Bureau of Employment is in the fullest sense designed to bridge over this great gulf that has existed between the supply and demand in the profession of music teaching.



## THE CONVENT MUSIC IN AMERICA

## FIRST PAPER.

In a country as new as our own, and occupied as our people have been in felling the forests, planting the fields, building cities, and laying deep and broad the foundations of all we now possess, it is a marvel what progress music has made and how wide has become its culture under such circumstances.

Not in cities, towns, and hamlets only is this love of music found, but even in the very wilderness will the traveler hear the songs of home played by the young girl just fresh from school, who has brought back with her the refinements of her school life to brighten and beautify her present surroundings and prepared her for the changes that the rapid advancement all around her is sure to bring.

To the convent schools the country owes this widespread cultivation and love of music, for the study of music is made a specialty in every convent. This you can readily understand when you take into account their large number and how they are spread in every section of the country, near the crowded cities and in the far off mountain regions, wherever, indeed, there are children to educate they spring up prepared for the work. Thus they send to the North and the South, the East and the West their pupils with a knowledge of music and a desire to improve that knowledge when circumstances permit. In convents situated near the city the advantages for the highest musical education are within the reach of all willing to pay for them, as the best professors from the city regularly attend these schools to give lessons in piano-forte playing and in singing.

In the convents far from cities, and sometimes in the heart of the mountains, they are deprived of these musical advantages and have to depend on their own teachers, who happily are women of refinement and culture, and in most cases accomplished not in music only, but in everything desirable in the education of a young lady. They have left the world they so well adorned that they might, in imitation of their Divine Master, devote their lives to doing good, and what higher or greater good than the education and training of young hearts. These pure and noble women have opened retreats where the daughters of our land will be protected from the distractions and temptations of the world at a period of their lives which should be devoted to study, and be free from excitement and fatigue. Retreats where virtue is nurtured and the moral side of the nature developed that they may be good as well as educated women, and where the head is not educated at the expense of the heart; and last and not least, where the health of the body is watched and promoted by all the invigorating surroundings of pure air, exercise, and regular habits that go so far to form and strengthen the character in after life.

In these educational retreats or convent schools, delicately nurtured city girls are sent that their nervous and muscular systems that have been weakened by the wear and tear of city schools and city life may be built up by the quiet, restful atmosphere of their every-day life.

In the same class may be found the hardy daughters of the wilderness, whose parents sacrifice so much that their children may not be deprived of the advantages which were theirs before going to build their new homes in the far West.

This variety of character, temperament, and habit of life has its advantages in the daily and constant intercourse in the convent schools.

The hardy, healthy organization of the country girl acts like a tonic on her delicate sister from the city, making her more self-reliant and enduring, while the strong character of the country girl imbues the many and nameless refinements that throw such grace in the simplest action, and in time her former unrestrained freedom is toned down, and she is a lady in manner as well as feeling. Thus both are benefited by this contact, and both carry back to their homes, now widely separated, not only the advantages they have gained, but living memories of the happy school days spent in the old convent home.

If such changes and such progress are made in this way, we can well understand how much progress would be made in music where the whole atmosphere is musical, and where emulation is roused by example, by encouragement, and by reward: and where music is taught not as an accomplishment, merely to shine in society, but as a heaven-born act given to man to purify and console him and to give expressions to those higher thoughts too pure for words that only angels can understand, but that enable and bless their possessor.

In the second paper we will pursue this interesting theme further, and endeavor to show some of the results and shortcomings of convent teaching in America.

## THE LIBERATING OF THE RING FINGER IN MUSICIANS BY DIVIDING THE ACCESSORY TENDONS OF THE EXTENSOR COMMUNIS DIGITORUM MUSCLE.

BY WILLIAM S. FORBES, M.D., JEFFERSON MEDICAL COLLEGE, PHILADELPHIA.

WHEN the middle finger and the ring finger are brought down by the flexor muscles, and their balls are held down firmly against the keys of a musical instrument, as in performing on a piano, for the purpose of producing constant, continuous sounds, and in the same time should be necessary to extend and then to flex the ring finger in order to produce accompanying sounds, it will be found that in the still flexed position of the middle and little fingers the ring finger can be but very slightly extended. Its complete extension, without operative interference, can only be brought about by long-continued exertion in practice, when elongation of certain accessory, but restricting, tendons is made by nutritive change.

To explain the cause of the inability to extend at once completely this ring finger and to denote the way to remove this cause by a surgical operation of simple moment is the object of this paper.

In the dorsal aspect of the metacarpal zone in man, dissection shows that the tendon of the extensor communis digitorum muscle that goes to the ring finger gives off a slip on either side, one of which goes to join the extensor tendon of the middle finger, and the other to join the extensor tendon of the little finger. These two slips are known as the lateral vincula or accessory tendons. Now while the middle and little fingers are held in a flexed position these accessory tendons, by virtue of their attached extremities, hold in check the extending power of the muscular fibers operating upon the tendon of the ring finger, and thus this finger is restricted in its function of extension to a very limited degree. These accessory tendons are sometimes found in one hand and not in the other. They exist more frequently in the right hand than in the left. Now and then the extensor tendon of the ring finger splits at the point of departure of the accessory slips, and the ensuing loss is a buttonhole appearance, and again these accessory slips are entirely absent.

In 1857 Mr. J. D., a young musician and a performer on the piano, consulted me in regard to his inability to lift up, as he expressed it, the ring finger of his right hand while the middle and little fingers neighboring were held flexed on the keys of his piano.

This restriction did not exist in the ring finger of his left hand; with it he had no trouble. I explained to him the presence of the accessory tendons in his right hand, with their restricting power, and told him of their

probable absence in his left. They could be distinctly felt in his right hand; I could not observe them in the left.

At his desire I performed the operation of subcutaneous tenotomy on the 10th day of November of that year. An incision less than a quarter of an inch in length was made through the skin and fascia just below the carpal articulation of the metacarpal bone of the ring finger, and above the radial accessory slip of his right hand and parallel with and on the radial aspect of the extensor tendon of the ring finger.

A narrow, blunt-pointed bistoury placed in this incision, with its hand depressed, its blade flatwise, was carried beneath the accessory slip and down as far as just a little above and between the knuckles of the ring and middle fingers, where its blunt point could be felt beneath the skin. The bistoury was now turned with its sharp edge toward the skin, and the middle finger strongly flexed and the ring finger extended, so as to make tense the accessory slip, when, with a gentle sawing motion, the slip was at once severed. The bistoury, turned flatwise, was now withdrawn through the same opening by which it entered. The accessory slip on the ulnar side of the extensor tendon of this ring finger was divided in a similar manner immediately afterward, by a distinct incision through the skin and fascia on the ulnar side of the extensor tendon of this finger. Not a quarter of a drachm of blood was lost in the two operations. A small piece of adhesive plaster was placed over each incision, and a figure-eight bandage was carried around the wrist and hand, leaving the thumb free, and kept on for two days, when the patient was asked to perform on his piano in order to keep the cut extremities of the accessory tendons apart. A slight swelling of the parts existed for less than a week. The liberation of the ring finger was complete. The ball of the finger could be elevated an inch further from the plane of the hand, and my patient expressed his gratification at the extended and great facility with which he could use this ring finger on the keys of his piano.

In 1887, Mr. Richard Zeckwer, the accomplished professor and director of music in the Philadelphia Musical Academy, called on me and asked me whether I could not cut these accessory tendons. He stated that if they could be cut in some of his students in music that he was sure much of their operativeness would be saved, and their advancement in music greatly accelerated.

Mr. Zeckwer had been well taught the anatomy of the hand in Leipzig, where he was educated in music, and was well aware already of the restraining force of these tendons. His views were right in my opinion. He brought to me a young man whose left ring finger was very much restricted, and the tense accessory tendons could be distinctly felt. At the young man's desire I operated at once, and on dividing the tendons of the fingers he could lift this finger from the plane of the hand an inch higher than before the operation.

Since 1857 I have divided these accessory tendons for the purpose of liberating the ring finger in fourteen persons, and in nine of these the operation was performed on the tendons of both hands at one sitting. I do not think at any one of these operations half a drachm of blood was lost. In not one of them did any accident follow the operation. The issue in all of them was successful.

In two persons who came to my office together, strangers from a distance, I performed this operation on the two hands of each of them in the presence of my friend, Dr. Addison Hewson, Jr. These two patients said, with emphasis, that there was not only relief in using the ring finger, but there was also an absence of exertion, which before the operation was constant and trouble along the line of the forearm and hand.

It will be observed that in this operation the totality, the complete sum of the power of the extensor tendon going to the ring finger is left unimpaired. Nor does the operation lessen in the least the power of the common extensor muscle to extend the neighboring fingers. The question may be asked, then, of what use are these accessory tendons in man? As far as I am capable of observing they are entirely vestigial. Just as we may believe that the plantares are vestigial muscles.

The perception of pleasure in the equality of sounds is the principle of music. If the power of producing the equality of sounds is restricted by the vestigial accessory tendons they should be divided, especially as this division is so easily accomplished. I would divide them just as I would divide the tendons of the internal rectus in certain cases of squint in order to extend the range of vision.

AGAIN we will state that subscribers in making remittances should not send us local checks unless twenty-five cents are added for collection. New York drafts, however, are always received for their face value.

## Pupils' Department.

**EARLY BEGINNINGS.**—Nearly all the great masters were precocious in their abilities. Haydn began his career at the age of eight. When fifteen he had already developed much of the skill and independence for which he became famous. At that age he happened to hear of a vacancy in the choir of the church of Teil, and circumstances made him anxious to obtain the post. The choir-master, however, on receiving his application, refused to allow him to join the choir. Nevertheless, on the following Sunday, Haydn managed to smuggle himself into the choir, and sat next to the principal soloist. Just as this soloist rose to deliver himself of the solo, Haydn snatched the music from his hand, and at once began to sing it himself at sight. The church authorities were so electrified that they gave him a good sum of money as soon as the service was over. Beethoven at fifteen, was one of the chief musicians under the Elector of Cologne. At four, Mozart could play freely on the larspichord; at six he not only comp sed, but began to travel as a *virtuoso*. The Archbishop of Salzburg, a few years afterwards, would not believe that a child so young could of himself accomplish all he was accredited with. Accordingly, he shut him up in a cell with pen, ink, paper, and the words for a mass. Within a week the young prisoner produced a complete score for the inspection of the incredulous archbishop. The result of its performance was that the mass became a stock piece at the Salzburg Cathedral, while Mozart became the prelate's *concert-meister*, at the age of twelve. Mendelssohn was a noted improviser on the piano-forte at the age of eight. Schumann, as a school-boy, could at any time gather a knot of companions, who eagerly listened with a patience, not common at their age, while he described their characters on the piano. Chopin did a still more wonderful thing when a boy in his father's school. Sontag thought him such a miracle at ten that she gave him a valuable gold watch as a token of admiration. At nine he was asked to assist at a public concert for the poor. He selected as his subject a difficult concerto, and was dressed by his mother like a little dandy for the occasion. After obtaining immense success, he went home to his mother, who asked him, as she embraced him, what the public liked best. "Oh, mamma," said the unconscious young genius, "nobody could look at anything but my collar."

THERE is no study which holds out so many temptations to waste of time as that of practical music. In the ordinary piano-forte practice of ordinary students, those who can only devote about an hour each day to practice, at least two-thirds of this time is generally wasted. Scales, finger exercises, and studies are considered dry, and for this reason they are played through hurriedly and without attention; but pupils are not always to be blamed for this, the fault most frequently being on the side of the teacher. The teacher knows that these mechanical exercises are dull and wearisome and should therefore talk to the pupil about them much as a doctor talks to a child about physic, and he has a better chance with the pupil than the doctor has with the patient, because the patient has no proof of the promised benefit to be derived from the physic, he has to exercise his faith and await the result; but the teacher can play some passage which he knows it is beyond the pupil's technical power to reproduce, and then explain that the result of the mastery of a certain dry study will be the acquisition of this technical power. The pupil then has something for which to work, half the dullness of the study disappears, there is an object to be gained, and he feels encouraged by the knowledge that he is working like an intelligent being, not like a mere machine. The greatest waste of time, however, occurs over the practice of a piece;—supposing it to consist of a hundred bars out of which there are ten which the pupil cannot play, he generally keeps on playing the piece from beginning to end, and because he likes that part which he can play and it gives him no trouble, the difficult bars are scrambled through somehow or other, the insane hope being entertained that they will become easy like the rest by

continual practice of the whole piece. This waste of time is occasioned by the laziness of the teacher; who ought to insist on the practice of the difficult bars separately; however some few pupils will do as they are told, especially if the benefit to be derived from a particular course is explained to them, but most pupils will not, and from each of these it is the duty of the teacher to take away the piece which is nearly, but not quite, mastered, to write out the difficult bars, and thus compel the pupil to stick to these until they too are mastered. A very successful teacher of the organ was in the habit of copying on separate slips of paper short extracts from fugues, &c., which presented technical difficulties, never giving the entire work to the pupil until the extracts were thoroughly learned, the result was simply marvellous, and as gratifying to the pupil as to the teacher. In short, one of the most valuable qualifications in a teacher of music is the art of preventing any waste of time on the part of the pupil.—*Orchestra.*

**ADVICE TO PIANO-FORTE PUPILS.**—Do not be in a hurry: every difficult flourish over will be a ghost to disturb your repose later on. Proceed on some definite system and do not imagine that any "method," however good, will make you a good pianist without a good deal of hard work. If you can only practice an hour a day divide it into three parts,—the first for scales and purely technical work, the second for studies adapted to develop special qualities, the third to pieces suited to your powers. *Keep to this plan rigidly* and you will steadily acquire confidence and feel that you are making headway. Never on any account use the right pedal until you have studied at least as much harmony as will show you the root of the chord you are playing: the "loud" pedal does not give loudness but only prolongs the sounds, and if you keep it down, or even put it down at the wrong moment, you might as well strike every note on the instrument at one time and call that music. Do not allow your left foot to creep to that left pedal every time you see *p* marked in your music; you should never use that pedal till your very gentlest touch is too loud for you. The left pedal is not for *p*, and not always for *pp*: keep it for *ppp*. Try and learn to make your piano *sting*, and to this end practice four part tunes from any tune-book, thus,—If your tune is written all in half-notes, hold the treble notes down their full length, and play the other three parts like eighth-notes, and you will be surprised at the new beauty you will give to the *tone* of the melody. Then try the same plan with the other parts separately, making the piano *sting* one part and accompany with the other three. Keep your fingers always under the control of your brains (if you possess the latter commodity), and cultivate your brains by communion with the best models. *Finally*, do not let any modern nobody laugh you out of constant intercourse with Bach, Beethoven, Haydn, Mozart, Spohr, Mendelssohn, Schumann, Chopin, and the other accepted writers for the piano. What is new is not always true, and if you do not know enough to judge for yourself, ask somebody who is competent to judge for you.

There is no help for him who has no will; the reluctant pupil cannot even be taught the alphabet. Whoever has the earnest will, who does not deny the spirit, but prefers to develop the human, thinking, primitive mental activity within him—to him the guiding hand will and can be held out wherever he needs it. Let us leave the others still to their cobwebs, to their dreams of sentimental blessedness, or like the economical virgins in the Gospel, saving their oil in case the bridegroom should unexpectedly make his appearance.

Will and activity alone can be led to the summit.

## SOME MORE ABOUT PIANO-FORTE TECHNIQUE.

To the Editor of *The Etude*.—In your last month's issue I read an article by Mr. T. L. Krebe about practicing on tables, boards, window-sills, playing violin on broom-

sticks and many other nonsensical ideas which I am sure nobody else but himself has ever thought of. "All that nonsense for what? But to condemn the Petersburg Mute Piano, which he has never seen, nor does he know the first thing of it. I believe in this age of progress that skepticism is out of place, and that as we are seeking constantly for new inventions to help and bring industry as well as art to perfection, it is nothing but reasonable that those inventions should be investigated before they are condemned.

I don't know whether Mr. Krebe is a pianist or even a teacher, but I can see from the very first sentence of his article that he is prejudiced. The Petersburg Mute Piano is not a board, as Mr. Krebe asserts, but it is a perfect key-board which can be regulated to any strength. Again, pupils are not compelled to work for months on the mute piano as Mr. Krebe represents, but only the time necessary to get the benefit of strength, agility, and independence of fingers previous to studying on the real instrument and compare. Talking about producing even tone on an instrument, there are very few pianos, except new ones of the best manufacturers, which will produce even tones, for the action (principally in a square) by constantly practicing exercises in the middle register will become uneven and also the quality of tone.

In trying to get even tone on an uneven piano it is to get the fingers uneven themselves. The mute piano, as far as my experience with it has proven to me, is the very instrument to give even strength to the fingers, for the very reason that the pressure is evenly the same on every note when properly regulated. I use it myself and have recommended it to my pupils, and I can see the direct benefit they have already derived from its use. Mr. Krebe says that "nobody can think music before they know what music is." It is a sad fact that a great many teachers neglect the most important part of their duties towards their pupils by requiring of them only what is marked before them, instead of teaching them the language of music, which should be made to be understood word for word from the very beginning. A child can think music, and the proof of it is that when he either sings or plays a piece from memory, I don't suppose he is thinking of anything else at that time.

The theory that by practicing on a stiff action will give a stiff and clumsy touch is not acceptable by anybody of any experience. On the contrary, it is when you have used leaden soles on your shoes to prepare for walking, that you can run like a sylph when you take them off. The pressure against the fingers will develop the muscles towards strength, and when you once resume the normal key your hand is freer and lighter for the very reason that that muscle has acquired more strength and freedom and therefore answering the will power more readily. The contrary is when you have worked on a weak action only.

Mr. Krebe again says, "Just imagine a person with one of Mr. Krebe's Mute Piano-fortes on the lap practicing a nocturne of Chopin with rumbling-railroad-train- and-chattering-fellow-traveler's accompaniment. What a source of benefit and enjoyment that must be to the player and amusement to those looking." Why so much anxiety on Mr. Krebe's part, principally for those looking? Shouldn't that disturb the performer? And if you can think Chopin's nocturne when the cars are in motion, why can't you play it. I believe that an earnest worker, whether student or artist, cares very little for lookers-on, but do their work faithfully without looking on themselves, what ever their neighbors think of it. The mute piano is an instrument which will, when known and appreciated, be of great help to students and artists, and it is only a pity that before Mr. Krebe wrote his article he had not taken advice from his own quotations. "Right here we will say that we would be pleased to hear what Carlisle Petersen himself has to say on the subject." He might have saved himself the useless labor of condemning a thing he does not know anything about.

CALIXA LAVALLEE

## DR. LEOPOLD DAMROSCH.

FOR THE ETUDE, BY F. O. JONES.

DEATH has extinguished another brilliant light in the musical world almost without warning. Another name has disappeared from the annals of the living, but only to reappear in history. Germany and the United States alike have suffered—the former loses her natural and the latter her adopted son.

Dr. Leopold Damrosch was born at Posen, Prussia, October 22, 1831, and was therefore in his fifty-third year. From his father, a merchant and a man of considerable culture, he undoubtedly inherited many of his fine tastes, that for music predominating over everything else. The displays of what was destined to be the ruling passion of his life began at the earliest age, and were probably not displeasing to his parents, but the thought of his becoming a professional musician was a repugnant one. At the age of nine years he regularly commenced the study of the violin unknown to them, practicing at the houses of friends. In deference to their wishes, after completing the usual course at the gymnasium, he entered the University at Berlin for the study of medicine, graduating with high honors as *medicina doctor* after three years of close application. During all this time every leisure moment was devoted to music. Concertmeister Ries was his instructor in violin playing, and Dehn and Böhmert taught him theory and composition. Under them he acquired the foundation of that broad, deep culture which has ever characterized him.

Having complied with the desires of his parents, he felt at liberty to pursue his own inclinations, and appeared as solo violinist in various German cities. Such was his success that his reputation soon became a national one. Liszt was then in the height of his powers and had made Weimar a sort of a Mecca to musical pilgrims. Thither in 1855 he directed his steps. The master was much pleased with his playing, and gave him the position of solo violinist in the Grand Duke's orchestra, a post which he very acceptably filled for some eighteen months. This period brought him into contact with many of the first musicians of the day, and was fruitful in inspirations and lasting impressions. The friendships thus formed have only been broken by death. That of Liszt was of the warmest character, and in token thereof the great pianist dedicated to him the second of his symphonic poems, "Tasso." A similar compliment is said to have been conferred on only two other persons—Wagner and Berlioz. Wagner's friendship was not less sincere. The last token of esteem which he received from that master-composer was the famous *Finale* to the first act of "Parsifal" in manuscript, which arrived only a short time before the latter's death. Still dearer memories must have bonded him to Weimar, for it was there that he met and married his wife, a lady of considerable culture and musical attainments.

After leaving Weimar, Dr. Damrosch went to Breslau. It was there that he made his *debut* as a conductor at the Philharmonic concerts. He continued in that capacity about a year, and then resigned it only to make a concert tour with von Bülow and Tausig. In 1861 he returned and organized a symphony society with an orchestra of eighty players. Twelve concerts were given each season, and the fame of them spread over all Europe. Nearly all the celebrated artists of the day appeared at them, among whom were Rubinstein, von Bülow, Tausig, Joachim, and Madame Viardot-Garcia. Both Liszt and Wagner personally assumed the *baton* on various occasions. His labors, however, were not confined to the society of which he was conductor, but extended into various other fields.

Actuated in part, perhaps, by a desire to visit the United States, Dr. Damrosch in 1871 accepted a call from the Arion Society (a male chorus), of New York, to become its conductor. His first public appearance in this country was at Steinway Hall on May 6th, of that year, in the triple character of conductor, composer, and violinist. He met with an enthusiastic reception, which must have been more than ordinarily gratifying to the

stranger in a strange land. In 1873 he organized the Oratorio Society of New York with only twelve members. It was not until the third concert that the society became anything like an assured fact. He organized in 1878 a second society, the Symphony Society of New York, the orchestra of which has become so noted. These societies, with the Philharmonic, are the representative ones of the metropolis. The success of both, which have from the first been under his direction, is due in a large measure to his energy, ability, and wisdom. It was as their conductor that he was instrumental in first bringing before the public here many important works, of which may be mentioned Berlioz's "La Damnation de Faust" (entire) and "Grande Messe des Morts" (requiem); Wagner's "Siegfried" and "Götterdämmerung"; Rubinstein's "Tower of Babel"; Bruch's Symphony, No. 2; and Saint-Saëns's Symphony, No. 2, in A Minor.

In 1880, Dr. Damrosch was honored with the degree of Doctor of Music by Columbia College, New York. In 1882 he had charge of the music at the New York May Festival. Its successful organization and termination was mostly due to his untiring efforts, and displayed to an usual degree his faculty for organizing and controlling musical forces. In the fall of 1882 he made a tour of the principal Western cities with his orchestra, consisting of fifty-five trained instrumentalists. Mile. Isadora-Martinez was vocal soloist. Notwithstanding the difficulties which beset such an undertaking it was successfully accomplished. The programmes were varied, but of high order. From this time up to his death he conducted various festivals in different parts of the country, besides attending to the regular work of his two societies. Last August he was tendered, and accepted, the position of conductor and *impresario* at the Metropolitan Opera House, and the same month he departed for Europe to engage a company. His labors were indeed multifarious and constantly increasing. His one great ambition to see German opera a success in New York was realized.

On Monday evening, February 9th, Dr. Damrosch conducted a performance of "Lohengrin" at the Metropolitan Opera House. He then appeared to be in his usual health and no one dreamed of the end being so near. The next evening he undertook to direct a rehearsal of the Oratorio Society in the Young Men's Christian Association building. In the middle of the performance he was taken with a chill, and was compelled to lay down the *baton*. He was conveyed to his residence, No. 160 East Forty-sixth Street, and medical aid summoned. Next morning the physicians declared that it was a case of pneumonia, but even then no serious alarm was felt. At eight o'clock Sunday morning, the 15th, a sudden change for the worse occurred, and it soon became evident that he was dying. About two o'clock he sank into a sleep, and in fifteen minutes passed peacefully away without awaking. He leaves a family of five children, all of whom, excepting the oldest son, who is organist of Plymouth Church, Brooklyn, were present at the time of his death. The youngest member of the family is a daughter of sixteen. The funeral service was held at the Metropolitan Opera House on the Wednesday afternoon following his death. An immense concourse of people made the occasion a very solemn one. Friends and strangers alike sadly paid their last respects. Siegfried's funeral march from "Götterdämmerung" and several selections from oratorios were rendered.

The secret of Dr. Damrosch's success as a conductor lay not only in the precision and surety with which he wielded the *baton*, but also in the fine artistic conception and feeling with which he interpreted the work under consideration, and the faculty he had of imparting this feeling to his forces. Some conductors are coldly perfect, but in his conducting the artist-musician could at once be recognized. Though his reputation is mainly that of a conductor, he was far from being unknown both as a violinist and a composer. His attachment for and study of the violin have previously been touched upon, and it will suffice to add here that though hardly to be considered a *virtuoso* in the sense of being a phe-

nomonal performer, he exquisitely played that instrument. So much of his time was taken up by other duties that his compositions are not numerous. They consist of a biblical idyl or cantata, "Ruth and Naomi;" a festival overture and other orchestral pieces; various pieces for the violin, among which is a concerto; a collection of church music, "St. Cecilia;" a number of male choruses, and some songs.

Dr. Damrosch's fine qualities as a musician were well supplemented by those of a gentleman. His kindly nature at once put you at ease in his society. He was well read in literature, art, and science, and an excellent conversationalist. Among America's musicians none stood higher and few have done more for the advancement of the art. To all human knowledge he seemed destined for long years of usefulness yet. Death has removed a star of the first magnitude from the musical firmament, whose place will not be easily filled. The name of Dr. Leopold Damrosch will live long in memory and occupy an imperishable place in history.

## Teachers' Department.

Experiences, Suggestions, Trials, Etc.

LESSONS AT HOME, OR AT THE TEACHER'S RESIDENCE.—The question whether it is best to take lessons at the pupil's home or at the house of the teacher has been so often argued that it may perhaps not be thought amiss to give the following opinion, especially in regard to young pupils.

If the teacher should live too far from his pupils, whose regular attendance would be interfered with by the inclemency of the weather, or oppressive heat, then it seems to be preferable to give lessons in the parent's home, as an uninterrupted course of instruction can alone secure a regular advance from step to step. There are, however, many reasons why lessons at the home of the teacher are preferred. A walk to the teacher is more apt to secure a healthy frame of mind in the pupil than a simple walk from one room, in the parent's house, to another. The invigorating influence of fresh air exercise over the body will also correspondingly increase the mental vitality of the pupil and prepare him for a well-spent hour of mental exercise.

Besides this the child has the impression that the teacher's room is so much more like a real study than the parlor or sitting-room at home. His respectful behavior improves; he feels as a stranger or a guest, as it were, and it thus follows that instead of restless and playful he becomes more attentive. Also the teacher's instrument is perhaps different from the one used at home; another touch, a better tone, or a more elastic mechanism tend to awaken the child's interest and energy. In the teacher's house the pupil often meets with other players more advanced or more gifted, and their example is sure to emulate his ambition to greater efforts than bestowed heretofore.—W. JEGANG.

Perhaps the superiority of the old Italian method of singing was due as much to the thorough musical training as to the principles of the school. A singer should be a musician as much so as an instrumentalist. The voice is not all that is requisite for making a successful vocalist. Singers are often open to criticism in that respect. The severe discipline necessary for a genuine artist or musician is ignored. They catch what they know "on the fly." They sing their part, but outside of that it is often dense ignorance. The following extract will let our modern singers into the mystery of the Italian school of two hundred and fifty years ago.

Bontempi in his "Historia Musica" gives the following account of the singing school directed by Mazzocchi in 1620, at Rome. At the schools of Rome, the pupils were obliged to give one hour every day to the singing of difficult passages till they were well acquainted with them; another to the practice of the *tail*; another to feats of agility; another to the study of *belles-lettres*; another to vocal exercises under the direction of a mas-

ter and before a looking glass, so that they might be certain they were making no disagreeable movements of the muscles of the face, of the forehead, of the eyes, or of the mouth. So much for the occupation of the morning. For the afternoon one half hour was devoted to the theory of singing; another half hour to counterpoint; an hour to hear the rules of composition and putting them to practice on their tablets; another to the study of belles-lettres, and the rest of the day to practicing harpsichord, to the composition of some psalm, motet, canonette, or any other piece, according to the scholar's own ideas.

If our rising vocalists would employ a third part of this time daily to these branches we would undoubtedly have better singers and teachers, for in proportion as the musical education is more general and thorough, the greater will be the artistic results.

No singer should rest satisfied without being a good pianist, which will facilitate his studies and broaden his views of music in general; he should be a good sight reader, for which purpose he ought to join a choral society which studies classical compositions. Elocutionary studies should not be neglected in order to secure correct pronunciation and a distinct enunciation, which can never fail to make an impression on the audience. Those who wish to sing compositions in foreign languages should never do so without having made these languages a special study.

Among the many pianists who are now almost forgotten, the once popular French artist, Prudent, is one. He died in Paris on the 14th of May, 1863, and was of the school of Thalberg, inclining, however, somewhat to the Doehler school. His most popular composition was a Fantasia on motives from "Lucia," a sort of lemonade that was once fresh, but had become stale. It is not without a feeling of sadness that we remember many who in former days flourished and were admired by crowds of people, and who have now passed into oblivion. It is perhaps because in their balmy days they were shallow and superficial; but we ought to bear in mind that they were also the successful teachers of many an artist of renown and merit. After all, the good we do finds no sweeter recompense than in disseminating among the young the accomplishments of the educator, and to transmit to future generations the knowledge of the present.—L. KOEHLER.

The training of the voice necessitates the hearing of tone. Would you trust a dead man for a teacher? Yet he could give just as many directions as you could receive by mail, and could watch you besides. When it comes to a choice between studying singing by correspondence, or with a teacher who is stone deaf, choose the latter, by all means.—DANIELS.

The piano is one of the means which contributes more than any other toward making a person unmusical. From childhood up it is not the tone or interval designated by the characters called notes which is made the principal object of attention, but the mechanical action of pressing down certain keys. Instead of causing the player, before producing the tone by the mechanism of the instrument, to have a mental perception of it, the latter is made dependent upon the former. So it happens that, of the innumerable students of the piano, the most can form no idea of how a composition sounds without resorting to what becomes in their hands a *pons arinus*. Not that I underrate the great service which that instrument does to every musician, for it is the universal medium by which the public can be familiarized with the works of the great masters, but when abused or used in the wrong direction it becomes an enemy to the proper cultivation of our faculties.—A. MEYER.

Learning music as a simple accomplishment,—that is for dancing in the parlor, to accompany the voice at home in the simple songs, and to play ordinary solos, is quite a different matter from studying it with reference to making either teaching or playing a profession.

Hummel says, "three hours' attentive and faithful practice each day will, in the space of three or four years, enable the student to obtain a fair degree of excellence." How amazed would he be to see those occupying the teacher's chair who had never taken one whole year of lessons from any competent teacher. It is a deplorable fact that there are hundreds of persons teaching not only private classes, but holding positions of influence in schools, who actually do not know the proper fingering of the major and minor scales, and have no more comprehension of a symphony than of the music of the spheres.

## THE OLD SCHOOL OF PIANO PLAYING.

BY ONE OF ITS DISCIPLES.

To the Editor of The Etude:

HAVING read with interest the discussion now going on in the pages of your valuable journal, I would like to say a few words to your readers on that all-absorbing subject of technic. As a player who has been carefully reared in the traditions of the old school, I think I may claim a right to know what I am talking about. No one has so eagerly sought out the compositions of the new school to discover their merits, if any, and I consequently cannot be charged with prejudice. Now as to all this talk about technic, don't you think it is time to cry halt. Where are we drifting to with all this *muscle schooling*? What will become of all our revered classics if subjected to the ruthless treatment of the modern piano-forte touch and, I might add, the modern *interpretation*? The whole school is radically wrong.

It starts out in the matter of touch on a false basis,—i.e., pressure. Of course I don't pretend to say the piano can be played without pressure. I merely use the term in the modern sense. Now what is the much-vaunted pressure touch? I have heard all the great modern pianists, Liszt, Thalberg, Mayer, Herz, Rubinstein, Bülow, and many others, and I never found an instance of the modern pressure touch among them that was not accompanied by hardness and at times dryness of tone. Indeed, in many cases a good deal of "bang." These names that I refer to are all, or rather were, great artists and did many things that if we smaller fry attempted would shipwreck us, musically speaking. Liszt is unique, and his treatment of the instrument has never been surpassed, but reduce his principles of playing to ordinary players and the result has been and is cacophony. Rubinstein has a marvellous touch, and he commands the whirlwind and the zephyr, but Rubinstein's pupils are well known to the public as "bangers." What is the reason of all this? Is it because these men are exceptionally endowed that they can risk where others fail, or, to search deeper, is it not because after all they were brought up on the sternest musical foot? Is it not rather because the lines of their education were laid on the most classical and enduring basis? I think this is the solution of the problem. They were fed on Bach, Mozart, Hummel (don't sneer), Kalkbrenner, and Clementi. Nowadays to mention Dusek Hummel or Kalkbrenner's names is to be met with polite sneers and remarks about "old fogeyism," and even Mozart, the Divine, has become to many only *historically* interesting. Heavens, what will the future be if these great names are decaying already. There is a possibility then of Beethoven's name being shelved before the twentieth century and Chopin's lovely music being supplanted by the harsh utterances of some Scandinavian or Russian gentleman whose music is as barbarous as his consonantal name.

However I think it is much easier to predict the reverse; for it is useless to build on sand, and the musical structure that is not reared on the most solid foundation is doomed to destruction. This is particularly applicable to the music of the day. It is purely fashionable, and consequently ephemeral, and when the mists of vanity and prejudice have cleared away there will stand re-

vealed in the light the musical temples of Bach, Mozart, and Beethoven. To refer again to the pressure touch, I claim that it is unmusical. It is a mere blow without sense or sentiment. Its continued use renders piano music monotonous and fatiguing. Those among us who still remember that golden shining touch of Thalberg, or Moschele's crisp dainty staccato will realize fully my arraignment of the modern touch as hard and unsympathetic. I could mention a score of our younger virtuosi who from want of proper training have been misled into the idea that they possess a touch. And yet how rarely we hear such touches as Magon's or Hoffman's, such purely, poetic rippling over the key-board who, when they play Mozart or Hummel, carry their listeners into an enchanted fairyland of tone where all is grace and sweetness. No; all one hears from the new school is some doleful melody thumped out angularly and stiffly, and no vestige of legato or pearly scales of the old school. And all forsooth for tone.

Tone, rather noise. The truth of the matter is that the piano is a piano and not an orchestra, and all attempts to make it one is a disastrous failure. Modern touch exposes the deficiencies of the instrument most lamentably, while the Hummel and Thalberg touch almost makes the listener forget he is listening to an instrument that, properly speaking, cannot long sustain sound. This tone craze is responsible for a fearful amount of noise, and plain legato melody is nowadays delivered as a series of explosives *sforzandos*. The radical cause of all this is the want of proper schooling in the classics of the piano-forte. Hummel, Kalkbrenner, Mozart, then Beethoven, not Liszt first as a great many unfortunates are fed on.

There will surely come a day when we must perforce return to the masters for our musical sustenance, and when we will cress the piano, not attack it as our worst enemy. Understand me, I don't mean a mere namby-pamby style of playing. Mozart is not effeminate, but a happy elastic touch that will give pleasure to your hearers, not pain. *Elasticity* is the secret of all the great players' touches, and the music for it is Bach, again Mozart, again Hummel with his pearly runs, and latterly Thalberg with his exquisite cantabile style. These, and not the modern compositions, meritorious as they may be, are the means of reaching that desideratum in piano playing, a legato singing touch, even if it is old fashioned.

To comprehend art, not as a convenient means of egotistical advantages and unfruitful celebrity, but as a sympathetic power which binds men together; to develop one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they should, and what they can do; to rely on public opinion by the noble ascendancy of a high, thoughtful life; and to kindle and nourish in the minds of men that enthusiasm for the Beautiful which is so nearly to the Good—that is, the task which the artist has to set before him. FRANZ LISZT.

Thalberg had wonderfully formed fingers, the tips of which were real little cushions. This formation and very persevering study enabled Thalberg to produce such wonderful *legatos* that Liszt said of him: "Thalberg est le seul artiste, qui joue du violon sur le clavier." The author of "Peek-a-Boo" made \$28,000 out of the song. This may not build him a monument in a public square, but it is money after all.

Dr. Louis Massé lately appeared at the Boston Symphony Concerts in Rubinstein's Concerto in D Minor. His playing received the highest encomiums from the press and critics.

It is said that some twenty thousand reed organs were manufactured in Chicago the past year.

The unreasonable demands of parents (to which not only the teachers, but also most principles of schools must submit), their interference with educational matters of which they are often totally ignorant, is the most serious obstacle, not only to musical, but also to scientific progress in general. Unfortunately a change for the better cannot be hoped for soon, and will come on only gradually, when pupils of the present generation, perceiving that immediate results are no results whatever, will be anxious to procure for their children the benefit of a less superficial education than they have themselves received.



*Allegro.*

49. *mf*

46.

*Andante.* *Legato.*

46.

47.

*Andantino.* *dolce.*

47.

48.

*Andante espressivo.*

*dolce.*

*cres.*

# LOESCHHORN'S PROGRESSIVE STUDIES.

(Foreign Fingering.)

Book 3.

A. LOESCHHORN, Op. 66.

## EXERCISE.



## ETUDE.

23. *Vivo.* *f*

*Sev.* *f*

*p* *cres.*



5

First system of musical notation. Treble clef, key of D major (two sharps). The piece begins with a piano introduction in the right hand, marked *mf*. The left hand has a whole rest. The right hand plays a series of eighth-note patterns with various fingerings indicated above the notes. The system ends with a fermata over the final note.

Second system of musical notation. The right hand continues with eighth-note patterns and fingerings. The left hand has a whole rest. The system ends with a fermata over the final note.

Third system of musical notation. The right hand continues with eighth-note patterns and fingerings. The left hand has a whole rest. The system ends with a fermata over the final note.

Sea.....

Fourth system of musical notation. The right hand continues with eighth-note patterns and fingerings. The left hand has a whole rest. The system ends with a fermata over the final note.

Fifth system of musical notation. The right hand continues with eighth-note patterns and fingerings. The left hand has a whole rest. The system ends with a fermata over the final note.

Sixth system of musical notation. The right hand continues with eighth-note patterns and fingerings. The left hand has a whole rest. The system ends with a fermata over the final note.

## EXERCISE. NO. 1.

## EXERCISE. NO. 2.

## EXERCISE. NO. 3.

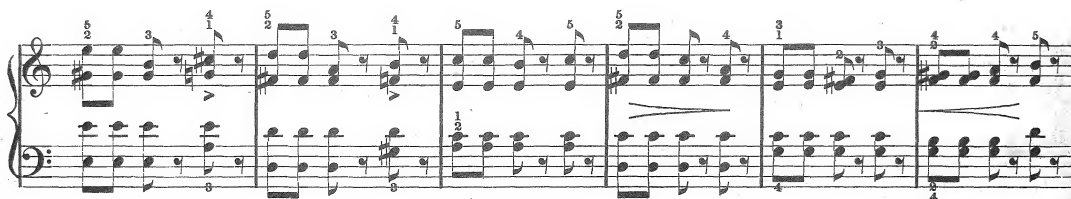
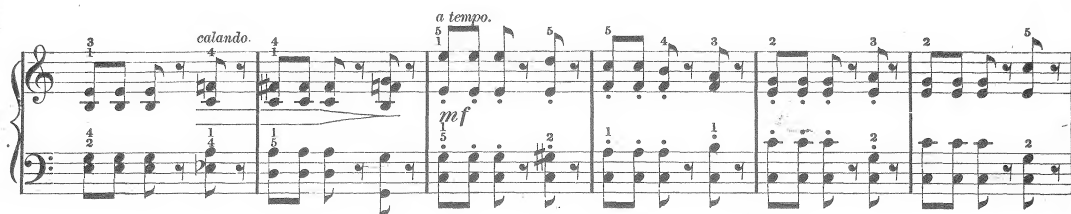
## ETUDE.

*Allegro ma non troppo.*

28. *mf*

NOTE.—This Study is to be played in the style indicated in the preliminary exercises, Nos. 2 and 3.

Loeschhorn's Progressive Studies. Bk. 3. Student's Edition. Foreign Fingering.



# AVÉ MARIA.

27

*Andantino.*

*p Religioso.*

*dim. e riten.*

*pp*

*pp*

*dim. poco riten.*

*pp*

The musical score is written for piano in 3/4 time, marked 'Andantino'. It consists of five systems of music. The first system begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is 'Andantino' and the mood is 'p Religioso'. The score includes various fingerings (e.g., 1, 2, 3, 4, 5) and dynamics (p, pp). Performance instructions include 'dim. e riten.' (diminuendo and ritenuto) and 'dim. poco riten.' (diminuendo a little ritenuto). The score concludes with a double bar line and repeat signs.



## CORRESPONDENCE.

J. A. BUTTERFIELD, NORWICH, CONN.

Respecting "American vs. Foreign Fingering" would say it would be a great boon to teachers if all music, foreign as well as American, could be procured in one system of fingering. My choice is for American fingering for three reasons: 1. From childhood we are taught to call the fingers, thumb, first, second, third, and fourth fingers; 2. In all string and wind instruments the fingering is so marked; 3. Because the X for thumb arrests the eye quicker than a numeral.

D. N. HOOD, ROCKFORD, ILL.

While I am just enough of an American to like to call my fingers by the names I learned in my youth, yet I am not very particular. I only wish that one or the other of the two modes would be universally adopted, and the other discarded so as to have uniformity.

F. W. HAMER, STAUNTON, VA.

I read with great pleasure that THE ETUDE has opened its columns for the discussion of the two kinds of fingering, the American and foreign, used in the United States. After having used the former for a good many years I have adopted the latter altogether, and find it a great deal more convenient, and the change from the one to the other is very easy if it is done at the beginning of the school year. That either fingering would do if all the music, or nearly all, was published in it is beyond question. But undoubtedly we find that in America the two modes are pretty evenly balanced, the easier and lighter compositions using more the American, and the more difficult and sterling pieces more the foreign fingering. Every teacher has to decide on the one or the other, and my preference of the foreign is based on the following facts:

The marks for thumb and double sharp are so much alike in the American fingering that the pupil often mistakes the one for the other. Nearly all the important works, especially instruction books and etudes, can be had with the foreign fingering, whereas a great many very desirable instructive works cannot be procured with the American fingering. All the excellent cheap editions of foreign publications, some of which have been especially edited for teaching purposes by the most eminent teachers of the age, have the foreign fingering, with the exception of those published in England (the only country where, outside of the United States, the American fingering is used), and even here we find in the excellent edition of Augener & Co. nearly as many fingered the one way as the other. The tendency in this country is more and more towards the foreign fingering. Sooner or later it will supersede the other, and why should it not be done in the near future when its accomplishment can be gained easily if we teachers only would unite to declare in its favor. In my judgment the best way to bring it about would be that every teacher after the summer holidays introduces the foreign fingering with every one of his scholars. If he orders the music himself let him mention to his music dealer that he wants the editions with foreign fingering as far as practicable. With regard to instruction books and etudes they can always be procured with foreign fingering, or if pieces are fingered the other way the teacher can easily change with a pencil the X into 1, 1 into 2, etc. Let all the teachers who are reached by THE ETUDE do this, and the publishers will be too glad to adopt the foreign fingering in a short time.

W. F. HEATH, FORT WAYNE, IND.

I have read your article in the February issue of THE ETUDE on "Music in the Public Schools." I most thoroughly endorse all you have there written on the subject of music in the public schools. As my whole time and study for the last fifteen years has been given to this important subject, I think I can appreciate the force of your suggestions. I think the Music Teachers' National Association could take up no subject of greater importance, nor one that more largely affects the musical future of this or any other country. There is an apparent tendency on the part of some classes of the musical profession and some of the members of the Music Teachers National Association to consider the rudimentary teacher as beneath their notice, and the subject of music in the public schools of little importance. We can forgive them because we think "they know more of whereof they speak." I have this week received a letter from a gentleman in Illinois asking for the information which you suggest should be collected and printed in pamphlet form. There are no doubt many others who would be glad of such information. I think the matter should be taken up at the next meeting of the Music Teachers' National Association. All I can do to bring about such an action shall be done, and I hope you will use the valuable columns of THE ETUDE to call the at-

tention of musicians generally to the great importance of a thorough rudimentary education, as such an education is the only sure foundation for the superstructure of a complete musical development, both for the artist and the listener. There surely is no place where this foundation can be so well laid as in the public schools.

A. BIDEZ, CHARLOTTE, N. C.

In the question of the two modes of fingering I would say that although I used the so-called American fingering in a little work I wrote in 1878 ("The Art of Fingering"), I have long since abandoned it, not as less good, but because better editions and better authors use the German fingering.

While in some few cases it gives the pupil protracted trouble to get accustomed to the German fingering after being taught the American, I find that the class who do pay attention to the fingering are intelligent and industrious enough to effect the change in a relatively short time.

The advantage to be derived by the use of modern revisions of older studies like Bälou or Cramer, or Handel, Fasch, or Clementi, Buonamici, or Berthi, etc., or also by the use of recently revised editions of the masters, all invariably published with the German fingering, is certainly worth the trouble for any one who happened to learn the "cross" system.

As to an expeditious way to stamp it out, I scarcely think it necessary to devise one, for I believe it is rapidly becoming extinct, at least in this country.

J. M. DUNGAN, NORMAL SCHOOL, FRANKLIN, IND.

As to the fingering, it seems a great nuisance to have the two, and as the best editions are in German I would say do away with the American and then luckily we may get rid of some of the trash.

HILLSDALE (MICH.) COLLEGE, W. W. CHASE.

I am glad to know that you have opened a discussion of the subject of fingering. I sincerely hope you may succeed in arousing a sentiment which may settle this matter. It can be settled in only one way. I think American fingering should be abandoned entirely. I gave it up several years ago. There is some inconvenience, but I do not believe in trying to use both at the same time. If teachers can be induced to agree upon the use of foreign fingering it will be for the interest of our publishers to adopt it exclusively. I know of no reasons favoring the use of American fingering, and attempt no discussion.

## BOOK NOTICES.

REVIEW OF NEW MUSIC. Published by OLIVER DITSON.

1. Troubadors' Song from "Nanon," music by Richard Genée, arranged by Knight.
2. "Faint Not, Fear Not, God is Near," two part song, by Henry Smart.
3. "One Night Came on a Hurricane," sailors' song, by Bettetoren.
4. "Song of the God Vulcan," by John Hobson.
5. "Come unto Me and Rest," soprano solo, by Dubois.
6. "Sunshine Valse," by Lizzie Owens.
7. "London Life Quadrille," by Charles Coote.
8. Lullaby for the piano, by Wallace.
9. Mazurka from "Falka," arranged by J. W. Cheeney.

1. This is bright and lively, and written in Genée's well-known vein.

2. This interesting duo has all the marked characteristics of Smart's writing, extremely suitable for church service.

3. Written in the conventional sailor song style; no doubt a favorite to some people.

4. A fairly good baritone song of the pure minstrel type.

5. Soprano solo of a religious character, good for an offering.

6. This is one of a set of three pretty little waltzes that will please little fingers.

7. Coote is a well-known composer of this class of music. It is made up of current English melodies, which are doubtless very taking.

8. This is a pretty little slumber song for the piano, not very original, but wistful pleasing.

9. An arrangement from Chassaigne's opera "Falka," is a good mazurka, not too hard.

REVIEW OF NEW MUSIC. Published by RUSSELL BROTHERS, and sung by the Boylston Club.

1. "Lady Bird," by Cowen.
2. "Misereere," by Palestina.
3. "Shepherd Chorus," by Schubert.
4. Soprano solo, "It was a Lover," by E. N. Anderson.
5. Sketches for the piano, "The Evening Hour," by E. N. Anderson.

The first three well-known compositions on the list are choruses for both mixed and female voices, very suitable for church or concert.

4. Is a musical setting to the well-known words of Shakespeare, "It was a lover and his lass." The music is good and the accompaniment bright and suggestive.

A good encore song.  
By the same composer, is fair, suitable for middle grade. Consists of six numbers, of which the fifth, "Slumber Song," is decidedly the best. A good teaching piece.

Minuet in A flat," by Edgar H. Sherwood, published by G. H. Gibson & Stone, Rochester.

Those who have had the pleasure of hearing this interesting composition interpreted by the composer's nephew, the celebrated pianist, Mr. William H. Sherwood, will testify to its sterling merits. It is both characteristic and brilliant, and well worth studying, something we cannot say about most new works.

The composition has called forth favorable comments from many of our pianists.

From William Mason.—I have examined the minuet with interest and pleasure, and find it an effective and tasteful composition, and should think it would be popular.

From Emil Liebling.—The minuet came to hand duly. It pleases me exceedingly, and I expect to use it a great deal.

From Carlyle Petersilea.—I like your style of writing very much, and hope you will feel inspired to produce as fine music in the future as you have in the past.

Review of Louis Ehrlert's "From the Tone World."

It is with sincere pleasure that we call our readers' attention to one of the most interesting musical books that has been published for some time. Mrs. Helen D. Trehear, who is well known as a translator and a writer of great culture, has given us this time Louis Ehrlert's "From the Tone World." A more remarkable series of musical papers we have not read since the pen of Robert Schumann became silent. Ehrlert is well known in Europe as a fine musician, a composer, and a lecturer, but probably known in this country by his charming "Letters to a Lady" published some years ago. Their exquisite style and beautiful thoughts have made those interested hunger for more from the same source, and we hail this able translation as a really valuable contribution to the rather scanty stock of our translated musical literature. The subjects in the volume are most comprehensive, ranging from an aesthetic study of Tausig to such a purely practical theme as "Music Teaching and the Public." The articles on Schumann and Chopin have already been given to the public in pamphlet-form some time since. The essay on Wagner is masterly, and while it shows the enthusiasm of a disciple, still it is one whose eyes are not sealed to the great composer's limitations. However, Ehrlert is thoroughly in his element when writing on Schumann, Chopin, Tausig, Mendelssohn, and Volkmann, all with the exception of the "Divine Felix." Romanticism Ehrlert was thoroughly saturated to the core with their principles, and it is with a loving and reverent hand he points us out their manifold beauties. The book abounds in the charms of their thoughts, and it is safe to say the translation could not be done better. We understand that Mrs. Trehear contemplates translating the words of the Schubert's songs, as the words now in use are simply vile. Judging by the above book, nobody is so calculating as the publisher, who will be artistic godsend to the singers who are compelled to use English words.

MUSIC IN SONG FROM CHAUCER TO TENNYSON. Compiled by L. L. Carmichael Koele. Published by H. P. DUTTON &amp; Co., New York.

This is a dainty volume of lyrics of quite an extensive range as to the time of their composition. It is a remarkable idea indeed to bring together in one volume all the choice thoughts of England's poetical minds on such a beautiful theme as music. Nearly everybody is represented, if but by a line. Music and poetry are inseparable when music is able to inspire such exquisite thoughts before us. There is prose, too, in the volume, but the bulk of the selections are in verse. This is indeed rare reading, and the suggestive get-up of the book adds much to the pleasure of having it.

## PROGRESS IN TEACHING.

ALL those who have been engaged in teaching for any length of time can, upon reflection, call to mind the vast progress which has been made in many branches of education in the material and methods of setting about the work.

The instruction books available thirty or forty years ago were based upon plans which seemed to keep in view the fact that a little learning was usually a very dangerous thing, but was best with difficulties.

Teachers rarely thought it necessary to lead their young pupils from the earliest time of their childhood or schooling to a liking for the true and more valuable forms of art in music. They had, moreover, no true educational value. They served to exhibit a certain amount of mechanical progress, but nothing was thought of or provided which should lead to higher and better things, where the disposition to inquire for them existed.

The consequence was that there were many who were taught to play like machines, but few were made musicians, and still fewer who were brought by easy and pleasant paths to the great fields of musical literature, cultivated by the great classical masters.

In not a few cases the very virtues of the pillars of the art were unknown or were regarded with an awe less of reverence than of ignorance. Of course, the words "sonata" and "fugue" conveyed no meaning and no idea, except perhaps some undefined dread of something to be shunned as beyond all reach.

A great amount of shyness with regard to either of these forms of composition still exists; but if the good seed sown by the present generation of composers and teachers of the young bears good fruit, a better appreciation of classical works must follow.—George F. Elder in *Art Journal*.

## HOW TO PRACTICE.

W. H. SHERWOOD.

THE pianist should sit on a low seat during much of his practice, thereby bringing the elbow below the level of the key-board. This requires an effort to hold the wrist up, thus helping one the sooner to acquire a light hand and a loose wrist,—indispensable to an easy and fluent style. With a high elbow comes generally a heavy, sluggish wrist, which causes one to rest the arm more or less upon the keys, through the stroke of the fingers, or to pull on the keys. This habit is a very bad one, inasmuch as it effects the sound of the notes played constantly, rendering *pianissimo* playing almost impossible, as well as causing much ineffectuality in scale passages and the like, where the thumb is passed under the hand, or the fingers over the thumb. The elbow should be trained to stay down near the side and a little in front of the body. It should be held steadily down and heavy, while the wrist be taught four different methods of motion. Many of my pupils have been materially aided by being required to hold a pencil or book under the upper part of the arm during the practice of wrist exercises. The four kinds of motion referred to are:

First—The ordinary action of the hand up and down from a stationary forearm, as in ordinary octave playing.

Second—The action of the wrist first up and down, the finger tips remaining meanwhile on or near the keys, with the elbow likewise stationary.

Third—The movement of the wrist from right to left (particularly difficult in extended movements).

Fourth—A rotation of the wrist and hand, whereby the opposite sides of the hand will be alternately raised and depressed. (This latter motion is so difficult to understand and do with any reasonable degree of ease or effect, even under the supervision of a teacher who understands it, that I have very little confidence in the most carefully written attempt at explaining it.) One must try to keep the wrist low, and the elbow still—thoroughly—then loosen the side of the wrist nearest the thumb, keeping it lowest during an effort to raise the opposite side of the hand, and the reverse movement, i. e., that of lifting the thumb side of the hand is altogether too easy, it being in fact the general position of most hands, and a bad one for most purposes. For most hands are held in the position of a side-roof, the weak side being to wait, giving a constant overdose of power to the three stronger fingers, and fearfully alighting the fourth and fifth fingers. Now, through this varied cultivation of the forearm and wrist we can expect to develop the power to assume a good position of the hand, with reference to an equal chance for the weak fingers (enabling us to hold the weaker side of the hand high and to subdue or hold the stronger fingers in check), thus making it more possible to play five notes in succession alike (an unusual requirement). The fingers need a complete independence of training in at least three different directions. Generally one only is taught, as in the case with the wrist movement.

## CONCERT PROGRAMMES.

*College of Music, Cincinnati, Ohio.*

1. Quartette, F. Minor, Op. 95 (for strings), Beethoven; 2. Vocal, G. Vittoria. Carissimi; 3. Danza Fantasia, Francesco Durante; 4. Violoncello, Second Sonata in C, Luigi Boccherini; 5. Vocal, Rode's Variations; 5. Quartette, Op. 41, No. 1 (for strings), Schumann.

*Granger Place Musical Club, Canandaigua, N. Y.*

1. Overture to Barber of Seville (piano and violin), Rossini; 2. Sonata, Mozart; 3. Nocturne, H. Ravina; 4. Elissa Traum, Verweil an Eliss (aus Lohengrin), Liszt and Wagner; 5. Allegro Capriccio, from Sonata, Op. 12 (piano and violin), Beethoven; 6. Improvvisi, in a flat, Schubert; 7. Serenade, Moszkowski; 8. Polonaise Militaire, Chopin; 9. Violin and piano, G. Largo, Handel; 10. Cavatina, Raffs.

*Lawrence (University), Kansas, William MacDonald, Director.*

1. Soprano, The Better Land, Cowen; 2. Capriccio Brillante, Op. 22 (two pianos), Mendelssohn; 3. Baritone, Only Walk, Briggs; 4. Piano, Five Songs without Words, Mendelssohn; 5. By These with Bliss (duet and chorus), Haydn; 6. Fantasia on Overture to William Tell, Gottschalk; 7. Soprano, La Separazione, Rossini; 8. Italian Chorus from Lucezia Borgia, Donizetti.

*Millserville (Normal School), Miss Maie Close, Teacher.*

1. Duet, Rhapsodie Hongroise, Liszt; 2. Tarantelle, Mills; 3. Song, This is My Dream, Milton Wellings; 4. Pizzicato, Leo Delibes; 5. Nocturne, Op. 37, No. 2, Fr. Chopin; 6. Vocal Duet, When Morning Light is Beaming, Kueken; 7. G. Melody in A flat; 8. Air in D, Halm; 9. Pasquinate, Gottschalk; 9. Vocal Solo, Magnetic Valse, L. Arditi; 10. Rondo, Op. 62, C. M. von Weber; 11. Etude, Op. 157, Joachim Raff; 12. Vocal Solo, Sweet Angel, Sleep Well, Franz Abt; 13. Organ Solo, Wiegand, Heller; 14. Violin Solo, Das Voglein in Baume, Hauser; 15. Vocal Duet, Herd Bells, Gumbert.

*Pana, Ill., Miss M. A. Lewis, Teacher.*

1. Duet, Flower Song; 2. Serenade, Schubert; 3. Home, Sweet Home, Thalberg; 4. The Sky-lark, Wilson; 5. Norma; 6. Martha (two pianos), H. Alberici; 7. Pizates Chorus, B. Richards; 8. Vocal, Trust Her Not, Balfe; 9. Duet, Pearl of the Morning, Merz; 10. Quartette (two pianos), Overture to Fra Diavolo; 11. The Ivy Green, Fred Russell; 12. Thalberg Polka.

*Montpelier (Seminary), Vt., A. A. Hadley, Teacher.*

1. Organ Solo, Prelude and Fugue, No. 4, Bach; 2. Sonatine, Op. 36, No. 4, Clementi; 3. Mazurka, No. 3, Godard; 4. Duet, The Boatman's Song, Abt; 5. Sonata, No. 4, Haydn; 6. Mountain Flower, Loeschhorn; 7. Sonata, No. 4, Mozart; 8. Song, Cradle Song, Mendelssohn; 9. Scherzino, Op. 7, No. 3, Chadwick; 10. Organ Solo, Adagio, from Sonata No. 1, Mendelssohn; 11. Sonata, Op. 2, No. 1 (first movement), Beethoven; 12. Hymns, a Nearer, My God to Thee, b. Onward, Christian Soldiers, Sullivan; 13. Cachouche Caprice, Raff.

*Stanton (College), Va., Miss Fannie Douglass and F. W. Hamer, Teachers.*

1. Chorus, Ave Marie, Brahms; 2. Quartette, Pacheltzan; 3. Meyerbeer; 4. Vocal Solo, L'Arditi Waltz, Arditi; 4. Piano Solo, Ernani, Prudent; 5. Vocal Solo, Robert toi que j'aime, Meyerbeer; 6. Valse Improvvisi, Raff; 7. Vocal Duet, The Fishermen, Gabussi; 8. Vocal Solo, Non più mesta, Rossini; 9. Quartette, Two Pastasias in one (Lombardi and Ernani), Fischetti; 10. Vocal Solo, Venzano Waltz, Venzano; 11. Piano Solo, Cradle Song, Chopin; 12. Vocal Trio, Ah qual Vittima, Bellini; 13. Vocal Solo, Sacred Song from a Storm, Barr; 14. Piano Solo, Movement Perpetuel, Weber; 15. Sonata, Solo, Grand Aria from Attila, Verdi; 16. Piano Duet, International Fantasia, Epstein.

*Weber and Liszt Recital, C. S. P. Cary, Rochester, N. Y.*

1. Concerto, Op. 32, Adagio, Rondo, Weber; 2. Faust Waltz, Gounod-Liszt; 3. Sonata, Op. 49, Andante, Mendelssohn; 4. Rhapsodie, Op. 49, Mendelssohn; 5. Rondo, Improvvisi to the Dance, Weber; 6. Sonata, Op. 24, Rondo, Perpetual Motion, Weber; 7. Sonata, Op. 70, Moderato, Minuetto, Andante, Tarantelle, Weber; 8. Rondo Brillante, Weber; 9. Rhapsodie Hongroise, No. 3, Liszt; 10. Sonata, Op. 38, Andante, Minuetto, Weber; 11. Rhapsodie, No. 14, Liszt; 12. Concertstueck, Op. 79, Weber.

*Franklin, Ind., T. M. Durgan.*

1. Overture, La Muette de Portici (four hands), Anber; 2. Heather Bells (Polka), Kunkel; 3. Laddie (Alto Song), Pinauti; 4. Spinning Song, Liszt; 5. Cascade of Roses, Ascher; 6. Midsummer Night's Dream (overture, eight B. La Gazelle (four hands); 7. Lam Tania (Mignon), Thomas; 8. The Wandering Jew, Wenzel; 9. Cachouche, Raff; 10. Marches Des Jennes Dames, Goldbeck.

## NEWS OF THE MONTH.

MR. P. GILMORE had charge of the music on the occasion of the Inauguration Ceremonies at Washington, D. C.

Miss Louise Hoch, the talented twelve-year-old pianist, is a pupil of Mr. S. B. H. Steinhall, who gave a concert at Steinhall hall, on Tuesday evening, February 23, at which she proved herself to be possessed of a remarkable musical memory. Miss Hoch interpreted on that occasion Raff's "La Fleuse," Schubert A flat impromptu, one of Schubert-Liszt's "Valse Caprice," and Satter's Tarantelle, the latter a duet with her instructor, Mr. Mills.

A large fund, subscribed to by 3000 gentlemen, has been created in New York to organize and keep together an orchestra, under the direction of Theodore Thomas, for the purpose of giving two concerts a week during the entire season. The New York Evening Post says: "From the outset the financial support is absolutely guaranteed. The New York concerts will be undertaken on a solid basis of assured financial success."

Before returning to Rome Franz Liszt will put the finishing touches to his composition of a ballet written by Count Hilar Zichy. In spite of his advancing years the great maestro rises at four o'clock, hears mass at six, and during the day is occupied with his compositions and the writing of his memoirs.

A pianoforte railroad car is being built in Birmingham, England, for the London and North-Western Railway, and the London Queen explains that "appliances will be provided by which the sound of the carriage-wheels will be deduced so as to preserve the harmony of the music."

Mr. William Sherwood gave two concerts, Wednesday and Thursday, Jan. 28 and 29, Bloomingdale and Champlain, Ill., under the management of Mr. H. A. Kileo, Jr., which from an artistic point of view were of a high order. Mr. Benjamin Paeder, of Detroit, assisted with violin solos of great excellence. Want of space will not permit of our publishing the programmes, but they contained selections by Grieg, Schumann, Schubert, Chopin, Edgar Sherwood, Louis Mason, William Mason, De Kontski, Mendelssohn, Rubinstein, Liszt, Wagner, Dupont, and Brassin. Mr. Sherwood is one of the few pianists who really interest and hold the public.

M. Saint-Saens has set to music "Les Imprévisions de Camille," from Corneille's "Horaces," to be sung by Mme. on the occasion of M. Lapisse's benefit at the Théâtre Royal de la Monnaie, Brussels.

Wilhelm Spiedel, director of Liederkreis, Stuttgart, has been appointed to succeed the late Siegmund Lebert as teacher in the Conservatory of Music there.

Calixa Lavallee is soon to give two concerts in Union Hall, Boston, the selections to be entirely by American composers; that is, composers who, if not natives, live here and work here permanently. For three years he has been collecting material for the purpose, and gave a similar concert at the Cleveland convention. A trio by Arthur Foote will be given; and Milo Benedict will play his suite of six Cornwall dances (of marked originality if one may judge by a partial hearing) and manuscript compositions by other composers. Other concert-goers G. Smith, W. H. Sherwood, Louis Mason, Edgar Sherwood, William Mason, S. A. Emery, Dudley Buck, Emile Leibling, De Kontski, C. C. Capen, Benjamin E. Woolf, Carlyle Petersilea, Ernst Jones, J. K. Kane, G. W. Chadwick.

The following pianists will give recitals at the coming convention of the Music Teachers' National Association: S. B. Mills, Carlyle Petersilea, and Mrs. F. B. Bliss. It would seem that more music and less talk will characterize the advent of the association in New York. One of the most interesting features of the proceedings will undoubtedly be George F. Bristow's paper upon "Music in the Public Schools of New York."

A novel entertainment is shortly to be given in Vienna. It is a ballet production, and is to illustrate the development of dance music from the time of Mozart to the present day. All the most popular ballet music will be used during the varied sets of dances, and the costuming of the dancers will accord with periods at which the different compositions were written.

A. D. Turner, of the New England Conservatory of Music, Boston, will give eleven piano recitals by the graduating class of the above named school, in the course of piano under him. The programmes have been all printed together in pamphlet form. Each graduate will give a recital assisted by the instructor and the best Boston artist. Mr. Turner is deserving of great credit for the understanding, and will doubtless add to his reputation as an excellent piano-forte teacher.

## The Wisdom of Many.

HE who considers himself infallible is a concealed fool.—WEBER.

Trills are lost on me. They crawl about my ears, but to the heart they reach not.—GOETHE.

Music is one of the most beautiful and precious gifts of God; it guards against vulgar thoughts and against many temptations.—LUTHER.

Enthusiasm is one of the most powerful engines of success. When you do a thing, do it with a will, do it with your might, put your whole soul into it, stamp it with your own personality. Be active, be energetic, be enthusiastic, and faithful and you will accomplish your object. Nothing great was ever achieved without enthusiasm.

In your playing beware of that indistinction and vagueness, where the hearer is in doubt, whether he is listening to an abortive piano or a lame forte.—DR. KARL FUCH.

I don't believe in "accidental" mistakes. *Meme cause, Meme effet*, says a French proverb; if the cause of your blunder is carelessness or insufficient practice, then the effect will remain so long until you strive to remove the cause. Therefore, do not allow a faulty execution to pass with the excuse, oh, that was only "accidental" and it will occur no more! Rely upon it, that it will recur time and again, for a bad habit indulged in once will stick fast, so that it becomes difficult to get rid of it.—DR. KARL FUCH.

The art of training men is not a superficial one, it is one of the deepest mysteries of nature.—COMENIUS.

The greatest triumph of a teacher does not consist in transforming his pupil into a likeness of himself, but in showing him the path to become his own individual self.—ELHART.

It takes courage to become an artist. Whoever acts upright in fulfilling his duties in life as a citizen, no one dare approach him in open street with insult, without punishment; but whoever painfully climbs the steep path to Parnassus must expect to bear every insult, every slander from the most meddlesome and thoughtless gossipers.—PETER CORNELIUS.

To know how to govern one's self and at the same time move, charm, inspire; in short, rule over the multitude is the mission of the musician, the painter, the poet, the artist in the highest sense of the word.—BLANCHARD.

People without talent resemble musicians less than they do musical instruments, which without outside assistance cannot bring forth a tone, but with the slightest touch from the outside give forth the most charming melodies.—GRILLPARZER.

Methods, scholastic formalities, may bring about more rapid advancement, but always one-sided, diminutive. Ah, teachers, how you criminate yourself! with your Logie-like systems you forcibly pull off the bud from stem. Like the falconer you pluck the feathers off your pupils so that they cannot fly too high. A guide-post you should be,—one that points out the correct road, but not follow along everywhere.—SCHUMANN.

The stealing of time in the pathetic is an honorable theft in one who sings better than all others; provided he makes a restitution with integrity.—JOSE.

## TWILIGHT THOUGHTS.

FOR THE ETUDE, BY MISS E. S. TURPIN.

HERE in the twilight. Ah! let me dream,—

Dream the old fancies all over again;  
The sweet or the sad as their memories seem,  
They hold hearts bound by their fond silken chain.

Just the same fancies, those as of old;  
Dreams of the past that were long ago told;  
Dreams long forgotten, sunshine and rain;  
Memories sweetest come o'er us again.

Let me then linger in the faint glow,  
Thinking the thoughts of the sweet long ago;  
Seeing loved figures still pass to and fro;  
Whispering, sighing, gently and low,  
As the winds blow, gently and low.

## WHY STUDY MUSIC?

BY DR. GUSTAVUS SCHILLING.

"WHAT is the use of my learning the piano? My parents learned it when young, and now they never touch the instrument. Boys especially are prone to such remarks, as a certain degree of vanity in girls deters them from such expressions in some measure. But feelings and expressions like that are not to be encouraged, and every endeavor must be made to eradicate them at once, and to show their folly. Once having taken root they are extremely difficult to eradicate. Therefore let us as often as the opportunity occurs, and it will not be seldom, speak of the great benefit music has produced upon the education and mind of mankind in general. But this must always be done in such a way as to convince the pupil of our disinterestedness, and in a manner best suited to his capacity and conception.

With young pupils I have often found that a harmless appeal to their vanity has excited in them a desire to learn when reasoning would do but little good. I show them how pleased their parents would be to witness their diligence and progress; how little boys and girls may afford pleasure in society even to grown persons by their ability to sing or play well; how delightful it is to parents to have their children able to join them in a trio or part-song; and I cite names of my pupils who are enabled to do so with effect, if convenient. At the same time I deprecate anything like conceit or forwardness. I speak of the refining and ennobling the heart and character by having a good knowledge of music; and especially of the excellent sentiments conveyed to the mind by the singing of good words accompanied with good music. I allude suggestively only to young children, as to the social advantages obtained by a knowledge of music, this is better understood by those of riper years. With these it is well to point out the intimate connection art has with our whole being. And the more active the power of feeling is in the scholar the further he can go with such ideas.

I once remarked to a lady, "Our art can often make intelligible that for which we have no other signs or words. When you desire to disclose the inmost depths of the soul, music often proves a more efficient means of communication than anything else; when the heart needs consolation or relief, what more charming medium than music to afford it? Indeed, where words lose their power of expression the province of sound often begins; by it heart may commune directly with heart, until each is lifted to a higher and more blessed sphere." All this I supported with examples and illustrations, which in such cases should always be at hand; and from that time I never had a more diligent and persevering scholar. From that time she evinced a desire to become familiar with everything that concerns our art, while previously she had looked upon much that was set before her as superfluous and unnecessary. I must add, however, that this young lady belonged to the class of the sentimentals. I mention this because it is an illustration of my plan to aim at that part of my scholars' characters which is the most easily touched. By the story of the piano virtuoso, Charles Mayer, who turned a talented, kind, but a wild young nobleman (now an officer of high rank), with whom three or four other masters had previously labored in vain into a very willing and attentive pupil. Thus we may find accessible points in the scholar's nature, to which we are careful to take into consideration age, sex, manner of thought and feeling, as well as the future vocation of the pupil. An embryo theologian I should have interested but little by such a soldier's tale. His attention I might perhaps secure by

pointing to the fact that many a country clergyman has been saved from utter rusticity by the study of music alone; I would point out to him how by music's power he might lead his parishioners from the dangerous grog shop to the more healthy pleasure of joining a society for the practice of piano and other parts music; I would picture to him the efficient aid music would render him, not only in the services of the sanctuary, but also in winning the hearts of those to whom he may be called to minister.

There is no profession nor character which does not offer some starting points for similar suggestions. We must, however, be chary of them, lest we be taken for enthusiasts, which might prove as injurious as the right application of them would be useful. It would be as well, therefore, not to make our real object too prominent, as too evident, nor generally mislead the scholar. Rather let us show the ennobling, the holy purpose of all instruction. "If father and mother play and sing no longer, may it not be doubted whether they would have become such excellent and esteemed people had they not learned music when young," is an answer to the question of the scholar referred to above, and often of electric effect. Thus far only in general; but especially must these suggestions and observations have reference to the subject which is being treated of. In doing this, the general dogma, a most important didactic rule, is always to be kept in mind. We should not teach our pupils anything without letting them know the why and the wherefore; it is thus that they will learn willingly and with interest.

But we cannot follow this rule without at least pointing out the usefulness of learning music. If the pupil at every step is taught to perceive and penetrate the beginning and development of the object under contemplation and practice, he will not only see the advantage of each new acquisition, but he will be prepared also for coming difficulties, which he will overcome without much trouble, and will gentle, and will gentle, and will gentle. Thus the pupils will acquire the power of judging for themselves; learn to comprehend difficulties and advantages in a way seldom dreamt of even by professors themselves, who for want of this comprehension are never in reality what they often claim to be—artists.

## HOW TO ACCOMPANY A SONG.

BY LINDSAY SLOPER.

THE accompaniment of a song may, by many, be considered an easy task compared to a solo performance on the accompanying instrument. I venture to think that a judicious—shall I say helpful?—accompaniment requires more qualifications, or even gifts, than are necessary to the solo player.

With the limited space at my disposal, I shall find it convenient to place my views and recommendations before you in the most condensed and methodical manner possible.

First, you have either to accompany yourself or another vocalist. In either case you must be able to play the accompanying part with ease and absolute correctness. To fail in the former would hamper the singer (yourself or another); to fail in the latter, whatever the excellence might be, must mar the effect of the composition. Unless, therefore, you have the faculty of reading with ease and accuracy at sight, the duty of the accompaniment you have to play with the same conscientiousness that you would a solo piece.

Though the qualifications you must here endeavor to attain are by no means the most important, I think these are the initial duties of a good accompanist.

I have often heard the remark, "He is not a good pianist, but he accompanies very well." This is absurd. How can any other than a good player execute, for instance, Schubert's "Erl King," or many songs of Schumann and Gounod, or to take more familiar instances, Rossini's "Largo al factotum," or "Tartarino?"

To return, then, to my original proposition: learn to play, if you cannot read at sight, the accompaniment fluently and accurately.

The second duty of the accompanist is not only to avoid embarrassing the singer, but to render assistance and support. I object greatly to the recommendation that you should follow the singer; in that case the accompanist would always be late. The requisite is rather to anticipate, or feel with the singer, so that both should work in perfect accord. With some accompanists this is a matter of instinct, with others, of judgment, founded on experience of the traditions of various schools. Failing the instinct and the experience, I can recommend no better course than careful rehearsal of the words sung. If the singer be ordinarily intelligent, the sense of the words will regulate the interpretation of the music, and the attentive accompanist will be able to anticipate, as I believe said, what is required of him.



Naturally, if the singer be also the accompanist, this consensateous sentiment will be complete. At the same time the singing will never be so free or effective as when the accompanist is not the vocal exponent.

Referring to my previous remarks on the desirability of the accompanist carefully following the words of a song, it will be obvious that the advantage to an accompanist of knowing several languages is considerable. Songs are in English, French, German, Italian, Spanish, not to add Polish, Swedish, and Danish; and the best accompanists I have known have been accomplished linguists.

And this leads to another question. The styles of singers of different nations are different: and they must by no means be accompanied in the same manner. Italians are the most easy to accompany, because their singing is the most traditional; French the most troublesome, because of their close regard to the significance of the words, and yet, so intelligent is their usual reading, that, with due regard to my previous recommendation always to follow the poetry, there should be no great difficulty in the accompanist's task.

I do not know that I have more than one piece of advice to add; but it is one of great importance. There is a general impression that accompaniments should always be subdued in tone; but it would be most unwelcome to singers were they so. Some singers, especially those with strong voices, require much support, and the accompanist must judge when to give this support, and to play strongly or to play *pianissimo*, as the occasion may require. Especially necessary is it that the accompanist should not allow the singer to drag the time; this is a great fault of beginners, and they must be gently urged forward.

With regard to the transposition of accompaniments from one key to another—this duty we are often called upon to perform—of course this cannot be done without an intimate knowledge of harmony.

There is one contingency to which I have not referred, which is the capacity often shown by a good accompanist of nursing, as it were, an incompetent singer. Sometimes the most erratic time has to be watched; and I remember an instance in which a singer began a long cadenza in one key, and from which she wandered so completely that the conductor—one of our most eminent musicians—directed his orchestra to play the final chord in the key in which he knew the singer would stand. Had been at the piano-forte he would also have been equal to the emergency.

I hope in my remarks I shall not have created an exaggerated impression of the difficulties of accompanying well. All the accompanist has to do is to establish a perfect consensus of feeling between herself and the singer, and the result must be satisfactory to both and to the audience.

## FOR YOUNGEST READERS—BEFORE TAKING THE FIRST MUSIC LESSON.

Music is an art that deals in pleasing and agreeable sounds. There are certain things in nature, like the call of a bird, the sighing of the wind through the trees, or the low murmur in the sea-shell that we call sounds.

Music takes these and many other sounds, and so arranges them that when we hear them they afford us pleasure of a peculiar kind. We cannot see sounds, nor touch, nor smell them. They are invisible, and not to be discovered except by the ear. A person who is deaf may see a band of players making motions upon their instruments, and yet be unable to understand what it means.

Music was not an invention, but a discovery. Men did not make the art of music. They found it already existing in the world before they came. Long before men began to live on the earth there were plenty of sounds, even though there were no men to hear. They were wasted on the air, and none knew of their existence save the strange winged Pterodactyls, the mighty Megalosaurus, and the other extinct creatures that roamed through the world in those old times. There were sounds then as now, only the creatures that heard them could not make music of it. The fall of a dead tree, the roar of the surf on the shore, and the roll of the thunder were all there, but they were merely noise to them, as signs or warnings of danger.

When men began to live, and to notice and reason upon things, they found that some sounds were pleasing and others disagreeable. When a sound pleased them they called it noise, and when they afforded pleasure they called it music.

Though sound both pleasing and displeasing have existed for uncounted centuries, and though in remote places like the tops of mountains, in deserts, or in the woods there may be musical sounds when men never hear them, the song of birds, the merry ripple and tinkle of

brooks leaping down the icy sides of glaciers in the high Alps, and many other things, yet it is only within a few hundred years that the art of putting these sounds together was discovered. Music began when the first bird sang so long ago nobody can count the years, and yet it was only a little while ago that men found out all its wonders and delightfulness.

All the notes of the piano, and the beautiful chords you can pick out on the keys, the charming tones of flute, the ringing sound of the trumpet, and the roll of drum have been waiting since the day when God made the world. He made music and left us to find out its beauty. Nobody invented the scales that it seems such dreary work to practice. God was the inventor, and now that men have been busy for so many ages and found out many strange and interesting things about music we may look at it as one of His most singular and valuable gifts to us. We may prepare to study it, not as a hard and difficult affair, but as a curious and beautiful art designed by the Creator to afford us great pleasure and satisfaction.

Wherever you may go over the world you will find people who like music. Even the savages whom we think such rude and uncivilized people, have a fancy for certain kinds of music. They beat their tom-toms and strike sticks and stones together, and no doubt think it very good music. A man may speak German, Russian, French, or any other language to us and we may not be able to understand him. Then he may sing a song or play a dance, and we shall comprehend the music even though we may not know the words, and find pleasure in listening to a song in any tongue. Should not this lead us to study how we can spread art with all the more earnestness?

## PIANO-FORTE HANDS.

IN connection with Franz Liszt's visit to Vienna, Ludwig Hevesi, in the *Feuilleton* of the *Breslauer Zeitung*, offers all manner of interesting remarks concerning the hands of celebrated piano-forte players. This intellectual narrator writes: "The great traveler appeared among the birds of passage of recent days as he does at every spring and fall season. He was called upon to press several blades that belong to him in their every fibre. They belong to him, perhaps, because he knows how to press them so heartily with his own incomparable hand, that prototype of a natural piano hand." The piano hand furnishes an interesting chapter, and we can readily understand how a Viennese professor, named Hans Schmitt, once began to found a "hand-book" of piano-forte players, in which the outspread hand of every renowned player was accurately shown as it had been placed upon the page in *natura* and its outlines carefully traced with a lead pencil. What a variety there existed among these artists' hands, all of them, nevertheless, horn to further the same art! The grand hand of Liszt that "stretcheth around the corner;" the paw of Rubinstein, of which an excellent colleague once said: "When Rubinstein strikes a *forbisseno* with all his ten fingers at the same time, the very antipodes start up in pain;" the large man's hand of Sophie Menter; and, finally, the contrasting small handed pianists with the mighty Tausig at the head of the list and stout Jael and little Joseffy, of whom we never comprehend how they manage to draw so much from the keys. Besides, it is only necessary to shake hands with piano-forte heroes to recognize their art in the pressure of their hands. Rubinstein's hand feels like a heated stone as it hard and quiet and warm, while Liszt's is a wondrous structure like a many-limbed, warm-blooded reptile that we are unable to grasp because, in its excessive suppleness and flexibility, it slips through our fingers unawares. It is precisely the hand for this peculiar "cutting" and delicate vibrations, as they are to be met with in his "Au bord d'une Source." Evidently this hand wrote those notes for itself.—*Berliner Tageblatt*.

## A MUSIC LESSON \*

SONATA IN G (No. 1 Cotta), HAYDN, 1730-1809.

First movement in G, *Allegro con brio*.

Second movement in G, *Minuetto and Trio*.

Third movement in G, *Presto*.

This is your first introduction to "Papa Haydn," and you must be sure to be at your best behaviour. He is a most particular old gentleman, always putting on a full dress suit before he sits down to compose, wearing a wig with side-curls and a pig-tail, and entertaining the most exalted ideas of what is due to his art. His musical career began early, "in infancy," and he has, to whom I tender thanks for all his unnumbered mercies,

gave me such facility in music that by the time I was six I stood up like a man and sang masses in the church choir, and could play a little on the clavier and the violin." Haydn is justly called the father of instrumental music for there is scarcely a department throughout its whole range in which he did not make his influence felt. There is a great significance in the sobriquet of "Papa Haydn," which is still in general use, as if musicians of all countries claimed descent from him. He was perfectly aware of how much he had done for the progress of his art. "I know," he said, "that God has bestowed a talent upon me, and I thank him for it; I think I have done my duty, and been of use in my generation by my works. Let others do the same."

In the first movement, mark measures 12, 24, 35, 42, 55, 57, 71, 84, 87, 97, 106, 111, 115, 141, 143.

Div. I. 1-12. First subject, in G.

Div. II. 12-24. Introduction to second subject.

Div. III. 24-55. Second subject, in D (dominant).

Div. IV. 55-57. Coda, in D.

Div. V. 57-96. Working out, or Fantasia.

Div. VI. 96-97. Return of first subject.

Div. VII. 97-106. New introduction to second subject.

Div. VIII. 106-141. Second subject, in G (tonic).

Div. IX. 141-143. Coda, in G.

The first subject consists of an eight-bar sentence, with four bars tacked on at the end.

The introduction grows out of the first subject, being in the first four bars identical with it.

The second subject is very long in proportion to the first, and contains three distinct musical thoughts; the first, 24-35; the second, 36-42; the third, 43-55.

The "working out," as far as 71, is wholly on the six-note phrase (five quaver and a crotchet) which looks like an imitation of a harp in contrary motion; it ends with a half close on the chord of the dominant seventh, 86, leading so to the return of the first subject.

The second subject returns in the key of the tonic, G, exactly as it came before in the dominant, with one rather curious addition. We have the first four bars, 106-110, and then suddenly we have them over again 110-115, this time an octave higher. Perhaps Haydn thought the phrase would sound dull so low down; or perhaps he was having a little joke at our expense, and never intended the first 106-110, as a real beginning at all. He was very fond of jokes, and so his symphonies he begins the *Andante* very softly, and then suddenly comes out with a tremendous "whack" on the drums, making everyone jump. "There all the women will scream," he said, with a laugh; and from this the first symphony of his symphonies.

The second movement is a minuet and trio; but much more developed than was the original minuet.

The Minuetto or Minuet is an old fashioned dance tune of French origin, and of a stately character. It contains, as you see, two eight-bar sentences, and is followed by a Trio of the same length. Sometimes, as here, a short Coda is added to complete the whole.

Whenever you have a Minuet or a Trio, the Minuet must always be played again after the Trio. Notice how, both in the Minuet and in the Trio, the second section of the second sentence is a repetition of the second section of the first sentence.

Each part, except the first part of the Trio, is longer; and both Minuet and Trio contain a middle part, 15-24 in the Minuet, 9-16 in the Trio. Indeed, if you examine them, you will find that the "form" much resembles that of a first movement, only greatly compressed.

The third movement is that of an air with variations. The air or *thema* is made up of three eight-bar sentences, the first section of the third sentence being the same as the first section of the second.

We have already noticed that this device is often employed by composers to give unity to their themes or short melodies.

In the first variation the theme is only slightly varied by the introduction of graceful groups of semiquavers. In the second the semiquavers are almost continuous. In the third the theme is introduced in the key of G Minor, and with most beautiful changes of form, making this perhaps the most interesting little bit in the whole Sonata. The last variation is again in G major, and all ends as merrily as possible.

If you have not already heard one of "Papa Haydn's" Quartets or Symphonies, mind and do so at the very first opportunity, because there you see him in his glory. The instruments play together and sing together in the gayest manner possible, and each one most sweetly and tenderly. When tired of that they rush along, all in a body, shouting and dancing, just like a set of school-boys out for a holiday!

\* The above analysis of the Sonata in G of Haydn, is taken from a work entitled "The Musician," by Edgar Allan Poe, a review of the work appeared in the January issue of THE ETUDE. The young teachers of music who are without a copy of this work will be of immense benefit, and no doubt will find the three of the six volumes are published, older teachers will find them of great value. The first volume is "The Musician," 12s., or Grade I. For further information see Book Notes in January issue and advertisement in another column.—Ed.



## Questions and Answers.

[Questions pertaining to the study of the Piano-forte will receive attention, and answers appear, usually, in the following month. If received before the 15th of the current month. The writer's name must accompany letter to insure an answer.]

QUEST.—I like your ideas so much that I will trouble you to answer this question for me. Don't you think if a teacher does his duty his pupils will all wish to study Harmony?—A. G. P.

ANS.—Generally pupils are willing to be led whither the teacher might lead. The teacher should govern the aspirations of his pupils. His duty extends to firing them with ambition, to light up the pathway of study with his enthusiasm, but withal to temper all things with a spirit of love. A pupil will study himself blind for a teacher of this kind. If a teacher cannot induce his pupils to study harmony or subscribe to a musical journal, etc., there is a flaw somewhere in his teaching, of course all else being equal. A teacher must be able to judge how far he can venture on the pupil's confidence, just to the extent that his heart has gone out for his pupil's benefit; to that extent will the pupils respond to his wishes. It is mortifying and weakening to a teacher to have his demands and wishes repulsed by his pupils, hence it is best not to presume more of the pupil's confidence than has been earned by a strict performance of the whole duty as a teacher.

QUEST.—Please give me this information. How should the teacher of choirs of singers stand in a public recital? In front of the class, facing the audience or facing the class, beating time.—M. R.

ANS.—"Face the music." In Europe it is not good form to turn your back on the royalty; hence this absurd practice.

QUEST.—Can you recommend a book that will be a sort of a guide for one that wishes to learn to tune pianos. Is there a tuner's guide published? Is it possible for me to learn to tune pianos without an instructor?—L. E. A.

ANS.—There are several good books on tuning.—"The Tuner's Manual," by Hill & Brown; "The Tuner's Guide," "The Piano Tuner," "The Art of Tuning," by Hamilton. It is possible for you to learn tuning without a regular instructor, but not advisable, unless you mean to follow it as a business. To learn tuning merely to tune your own piano is about as sensible as learning tailoring so as to make your own clothing.

QUEST.—Will you please inform, in your next issue of THE ETUDE, your many readers which fingering in reference to scales in Tenths and Sixths is preferable, the Plaidy fingering or the James Howe fingering in his "System of Technique." The Leipzig method employs the first finger of the right and the fifth finger of the left hand in commencing the scale from its third, while Wieck and others begin the third with the third finger of either hand.—G. S. E.

ANS.—We prefer the Plaidy fingering. If it were possible and advantageous to place the thumb on C and first hand, and C and G, in all the music written for the key of C having scale passages, there would be good reason for adopting this fingering in practice. We presume it is given to afford exercise in passing the fingers over and the thumb under. Uniformity might be claimed for it, but aside from these it has no practical merit.

QUEST.—Please inform me through THE ETUDE if Pauers' "History of Music" has ever been published.

ANS.—This is a work that was advertised but never appeared. We have watched the market closely for it. A school history of music we have not. A text book similar to Howard's "Course in Harmony" is very much needed. We hesitated for some time whether to offer a prize for the best history of music or the best primary instruction book for piano. Our next prize will be for the history of music if no work of the kind appears in the mean time.

QUEST.—What is a Ballade.—T. M.

ANS.—A dance. Our word ball is derived from the same root.

QUEST. 1.—Will you recommend to me some good octave studies for a pupil taking her second quarter.

ANS.—It is not advisable to give special attention to the cultivation of octave studies in the second quarter. The first part of Kullak's octave studies is as about as good work as any to acquaint one with the mysteries of octave playing, but that work presupposes more than two quarters instruction. Doring, Op. 24, is also an octave school; while it is most excellent it would doubtless be unsuitable for you.

2. What would you use after the five finger exercises by Le Coppey?

ANS.—For something more difficult of the same kind, use Kullak's (Adolph) five finger exercises. For something suitable to follow, use what Le Coppey has indicated in the School of Mechanism, of which these five finger exercises are a part.

3. Do you know of a work called "Bidez' Art of Fingering"?—M. T.

ANS.—"The Art of Fingering" by Dr. Aloys Bidez, published by W. H. Dana, Warren, Ohio.

QUEST.—If allowable to ask questions in regard to the violin, will you answer the following:

1. Should the bow as a general rule be lifted from the strings when a rest occurs, or merely rest upon them?

ANS.—The bow should be lifted from the strings during rest.

2. In making two consecutive notes with same fingers in different strings, should the finger be lifted to make the second note, or should it be turned over, as it were, to the second string used?

ANS.—The finger should be lifted to make the second note.

3. In very long notes filling one or more measures, should there be any accent showing the beginning of each count as I have sometimes heard?

ANS.—This depends on the way in which the passage is written. If a series of whole notes, then no accent unless especially indicated.

4. Is there a positive rule for the singing or playing of more than one "grace note."

For instance, in Schubert's "Serenade" I have heard the grace notes sung in no less than three ways. How should they be sung? Of course I think I know, but I would like your authority on the subject?—C. E. H.

ANS.—A double grace (appoggiatura) note is something different from the illustration you give, which is nothing else than the notes of a mordent written out, or more properly what the Germans call a *Schneller*. This is the rule which should govern the playing or singing of such notes. If the movement is rapid, there is no time to make an accent on the main note, then the first note of the ornament comes on the beat; if the movement is quieter, it is better to use the *Schneller* where the accent falls on the first main, and is the one which should be used in Schubert's "Serenade."

QUEST.—Can you inform me through your valuable paper the most correct method of playing the sixes in Etude X (10), Tausig edition of the "Gradius ad Parnassum"? Would they be played as a double triplet or broken into groups of two, speculating the bass? On trial either can be done, the latter method making independence in both hands a desirable object; but I wish to know the usual method of playing those measures, commencing on second line, page 21.—C. M. M.

ANS.—A sextuplet proper is a doubling of each note of the triplet making three groups of two, but in the case at hand you have groups of two triplets, and as such they are indicated in some editions of "Gradius." To play them otherwise than two triplets would conflict with rhythm of the left hand.

QUEST.—Will you please give me the metronome mark for Polidoro, Op. 53, of Chopin.

ANS.—To be played in a stately, pompous tempo, about ♩ = 96.

## IMITATIVE TEACHING.

THE manner in which teachers proceed to give lessons to beginners, as well as those who are more advanced, is full of differences, perhaps as many as there are teachers. Our aim shall be to refer only to a few points, however, which are important so far as regards the interest of the pupil. How often we have pupils say to us when they are about to take their lessons. "Please play it through for me." Now what prompts that pupil to ask the teacher such a question. It is a strong disposition to imitate, and since imitative music accompanies every attempt to learn a new piece with those who have become habituated to learning in that way, they must necessarily have a teacher all their lives if they expect to keep up with the music of the day. We are aware that among our most noted instructors this style of teaching is practiced, and why do they do it? They do it because they can save themselves much labor in cultivating the pupil's mind in such a way as to invent expression, and conceive all necessary points whereby he may be able to play any piece artistically. The teacher sits down, play

the piece through, and says to his pupil, now you must play it in that way,—of course the pupil has listened to the playing. The natural swing of the piece, the movement, the melody, the touch, in fact all the particular points necessary to complete and polish the piece. The experience which the teacher has got through years of study and drill is given to the pupil to apply only in that piece which he has before him. And as often as he gets a new one the same ordeal is to be passed, when, on the other hand, he should explain the principles governing expression, movement, time, touch, and phrasing, permitting the pupil to play from method and principle; then if he fails to get the idea, 'tis well to play a phrase over for him that he may get the idea of the principle which when once understood he can apply it any place where it is required, and "do so intelligently." This method of teaching takes time and pains of course, but there can be no excellence without great labor, the intelligent progress of the pupil must be looked after rather than the ease of the teacher. The pupil can soon be taught to learn upon his own ability by sitting down to his lesson, taking it through slowly that he may be able to play on time and tune, when this is accomplished, he can then be taught the principles of phrasing, expression, touch, and fingering. By persuing this method a short time he will acquire this music player's through for him first. It is best to let the pupil do all he can from his own ideas, then if there is something lacking, brighten his ideas by an example from the teacher. This manner of instruction will develop all the musical ability there is in a pupil.

## PUBLISHER'S NOTICES.

THE ex-secretary, W. F. Heath, of Fort Wayne, Ind., has yet remaining some fifty reports of the Music Teachers' National Association for 1883, which he will send to those who send him a two cent postage-stamp. We have yet remaining a number of copies of the same for 1884 which will be sent for three cents to pay postage.

While we are interested in music in all its phases, yet we cannot undertake to answer all questions through the Question and Answer Column. We aim to conduct a strictly piano-forte journal, and we would ask our inquirers to confine the questions to the art of teaching and playing the piano-forte.

The winter has now about spent its force and lovely spring will soon unfold its charms which will be a most suitable time to gather in a few subscribers to THE ETUDE. To those who will do a little work in the interest of THE ETUDE and art, we will send a few sample copies. If our friends will write to their musical friends—who are teaching, a letter or postal card saying a kind word for THE ETUDE we will send sample copies direct on receipt of names.

We have a catalogue of music containing all the standard music which we will send, post-paid, on application. This catalogue of music we offer at very low rates. The whole catalogue we keep in stock and can send without delay. The printed terms will accompany the catalogue. Send for it.

Those who have ordered "The Musician," by Ridley Prentice, through us, have expressed themselves highly pleased. In almost every case where one volume was ordered, an order for the rest of the volumes followed. We are now receiving our third invoice from England, and orders were obliged to wait their turn to be filled.

There are many subscribers who write, that they have failed to receive THE ETUDE. There are many accidents and blunders liable to happen in sending out each issue, prominent among them we find is, two addressed wrappers go with one paper. The result, some one will be minus a copy. Do not delay writing about the non-arrival of THE ETUDE later than the 20th of the current month.

The examination questions will this month appear in connection with Geo. H. Howard's "Course in Harmony." We have received from England a lot of printed examination questions, covering nearly all the ground of the whole theory of music. The aspirant for the degrees of the American College of Musicians will find just what they need in these papers. There are some thirty different papers, and will be sent postpaid for five cents each.

We have yet on hand a few of the bound copies of *THE ETUDE*, Vol. I, II. This volume contains some valuable information on the art of teaching the piano, and very little current news, and few advertisements, which make the column acceptable at a times.

At this time when the attention is directed to so many assistants for the development of piano-forte technique, such as the Technicon, Dumb Piano-forte, Hand Rest, and many inventions which are not worthy even of passing notice; teachers and pupils should not forget that scales, arpeggios, octaves, double thirds and sixths must be learned and practiced daily for years before we can arrive at even a fair degree of perfection. Howe's "System of Technique," which we have just published and given a few specimen pages in January and February issues, exactly meets this need. The finger exercises have been carefully culled from the best German and French writers, and written out in all the major and minor keys with the most careful fingering. There is another edition of this work soon to be issued, which will contain a school for ornamentation.

Charles W. Landon, Claverack, N. Y., offers a good pipe organ for sale cheap. It is expressly adapted to seminary or parlor use, and has a full-sized pedal board. Address as above.

We are gratified at the earnestness with which the question of "American vs. Foreign Fingering" has been discussed in our correspondence column. A number of letters were received too late for press. We want this subject to be kept up, and invite others to give their opinion. We do not think that it is so much a question of merit of any particular mode of fingering, either would answer. We might just as well have two systems of numbers, or two alphabets in English, and name our cities by two names. In fact, have two names for everything. In this case when the names are so near alike it is an easy matter to become confused. One or the other should be crushed out. The whole musical world, excepting England, uses what is called German fingering, which is the one we will uphold with all our vigor.

There is one point which we do not remember having seen mentioned, namely, that the result of having two modes of fingering, our publishers have given us many of the finest works with no fingering at all indicated. This annoyance would not be were one set of fingering used exclusively.

### CLIMAXES.

PROFANITY IN ORATORIO.—A correspondent of the *Lancaster Observer* (Eng.) thus amusingly writes on the verbal eccentricity of oratorio choruses: "I as a daily reader of the Bible and a Sunday-school teacher for more than forty years, let me protest against the profaneness of certain parts of the Oratorio, 'The Messiah.'"

Nobody can sit in church and listen to the ninth chapter of Isaiah, without an involuntary association with symphonies and semiquavers. I take the following from the score:

"For unto us a child is born,  
who shall be called Wonderful,  
Counsellor, The eva-lu-ist."

Then, after a while, in a jerky way,  
"AND THE GOVERN-MENT shall BE UP ON HIS!"  
Show—oh oh oh—oh—oh—(prolonged note)  
Oh—oh oh oh—oh—oh—culder  
"And his name shall be called!"

(Adoles go frantic)  
"Wonderful!" (diddle diddle diddle dum)  
"Counsellor!" (diddle diddle diddle diddle)  
"The ev-a-lu-ist!" (diddle diddle diddle diddle dum)

Isn't it like a pack of profaneness from beginning to end? I imagine that if the prophet Isaiah had foreknown the work of Handel, he would have been moved to say or sing, in the words of the Psalmist, "Ossa ejus perfringam."

At the promenade concerts on a "classical" night, during the twanging of violin strings and the hooting of horns, preparatory to the second part of the programme being attacked, an enraptured bucolic, seated high up in the amphitheatre, was heard softly to murmur: "Grand! grand! After all there's nothing like classical music!"—*London Gem*.

"Yours is a hard life," said a commiserating philanthropist to a hand-organ man. "Get on," replied the musician sadly. "Obliged to be out in the cold all day," continued the philanthropist. "Dat is not de worst of eet," was the melancholy rejoinder. "No?" "No, de miseree ees dat I am obliged to listen to de music of my own instrument." The philanthropist was so overcome with this view of the matter that he gave the organ man a dollar.—*Boston Courier*.

Two young ladies were singing in a concert. A stranger who had heard better music, remarked to the gentleman beside him: "Doesn't the one in white sing abominably bad?" "Excuse me," said the gentleman addressed, "I am not qualified to be impartial, she is my sister." "Oh, that makes no mistake," stammered the embarrassed critic, "I meant the one in blue." You are right there; I have told her so many times, myself. She is my wife." The critic took his hat and left.

It is a mistake to suppose that the great contrapuntist of the last century was a moral man. He had twenty children, and yet was an old Bach.

MUSIC TEACHER TO PUPIL.—"You see the note with an open space; that's a whole note. Can you remember that?" Pupil.—"Yes'm. A whole note is a note that has a hole in it."

HARD TIMES have even reached the Rothschilds. "I don't suppose you know what hard times are," said a man to one of the house servants of the baroness Rothschild in Paris. "Oh, yes, we do, for it is only this morning that I saw the baroness and her daughter playing on one piano."

It is all the fashion now to have musical subjects painted on the panels of piano-fortes. A Wagner concert is depicted by slinging a pot of paint broadside at the instrument and getting the hired girls to wipe it off.

ONE provincial singer said to another: "My daughter has inherited my voice." "O," said the other, with the most innocent air, "that is the explanation, then; I have always wondered where it was."

A young woman has been found in New York who can sing baritone, tenor, soprano, and contralto. The person who found her has, we are sorry to say, escaped.—*Boston Post*.

"O, Yes!" said Mrs. Parvonn, talking about music at Mrs. Suddenrick's reception. "I just date on their sympathy cards, and my husband insists on our prescribing for the whole series. Ain't them Beethoven rhapsodies real elegant?"

### PRIZE COMPETITION.

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The time for closing competition and the names of the judges will be announced in the July (1885) issue of *THE ETUDE*. The work will be published free of expense to the author immediately after a decision shall have been reached by the judges. A *Royalty of ten cents per copy will be paid to the author after the first edition* has been exhausted. The competition, on account of copyright, will only be open to American citizens. The judges will reserve the right to reject all manuscripts. Manuscript should be written with foreign mode of fingering.

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